

▶ PARTY TILL YOU'RE GREEN: OUR ST. PATRICK'S DAY GUIDE P26

WILL BIG CONSTRUCTION PROJECTS CAUSE ANOTHER PG&E PIPELINE TO BURST? P12

# GUARDIAN

MARCH 9 - 15, 2011

THE SAN FRANCISCO BAY GUARDIAN

INDEPENDENT, LOCALLY-OWNED

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VOL. 45, NO. 23 FREE

## RADIO DAZE

As the battle to save KUSF continues,  
why doesn't San Francisco have a great radio station? P23

GUARDIAN EVENT AT THE  
de Young MUSEUM 3/11  
SEE PAGE 34



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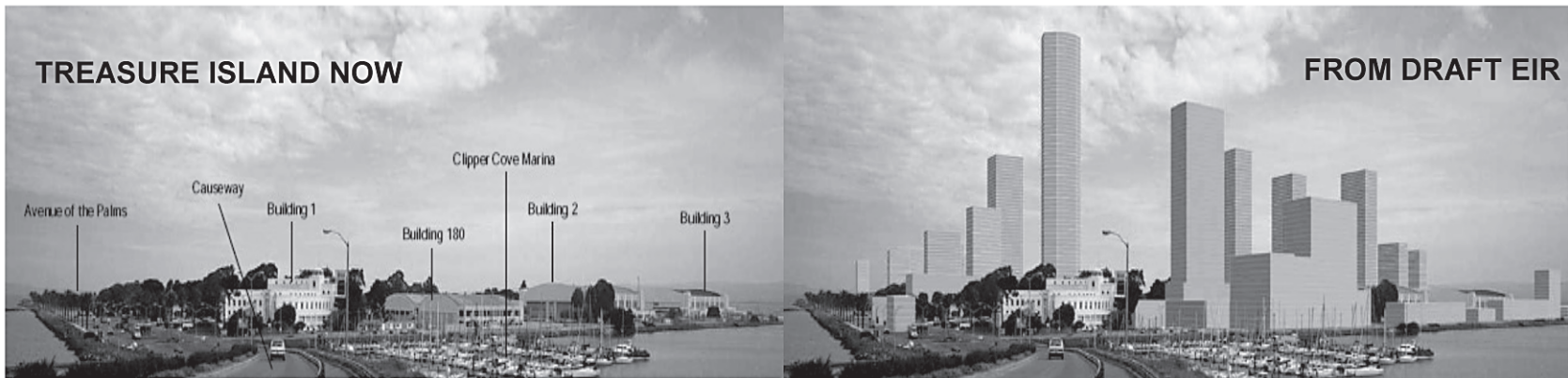
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# MAYOR LEE

Giving just 30 Days for Public Review of the  
**Final Treasure Island Impact Report**  
Isn't The Way To Convince  
San Francisco That The Governor Is Wrong About  
Redevelopment!



The Mayor and City Redevelopment Agencies are busing Advisory Committee members to Sacramento to lobby the Governor and Legislature to keep Redevelopment alive. On the other hand the Mayor's office refuses to give San Franciscans **45 days—just two more weeks—** to review the 4,000+ page Treasure Island final environmental impact report .

The Mayor's Office says City we must beat the Governor before he ends redevelopment.

Using redevelopment to confine public input on decisions affecting our air, traffic, and long term City debt  
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  - There will be enormous "unmitigable" impacts on the Bay Bridge, regional freeways, and transportation.
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3.9.11

This is not about a format change. It's about a community being robbed of its voice.

EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

Back in the early 1990s, when the city was hurting for money even more than usual, Sue Hestor, the environmental lawyer who is always full of good ideas, called me up and suggested that the city start charging banks a fee for every storefront ATM. "They have turned the public sidewalks into their bank lobbies," she said. ATMs can lead to congestion and are magnets for crime; why shouldn't the banks (which made a lot of money replacing human tellers with machines and costly private space with public property) help pay for some of those impacts? After all, banks escaped most local business taxes.

I ran that one up the old flagpole, and got nowhere. Back then, the city attorney was Louise Renne, who wasn't known for aggressive approaches to revenue generation; she immediately told me it wasn't legal. Back then, at least nine of the 11 supervisors were guaranteed to vote against anything that would offend big business.

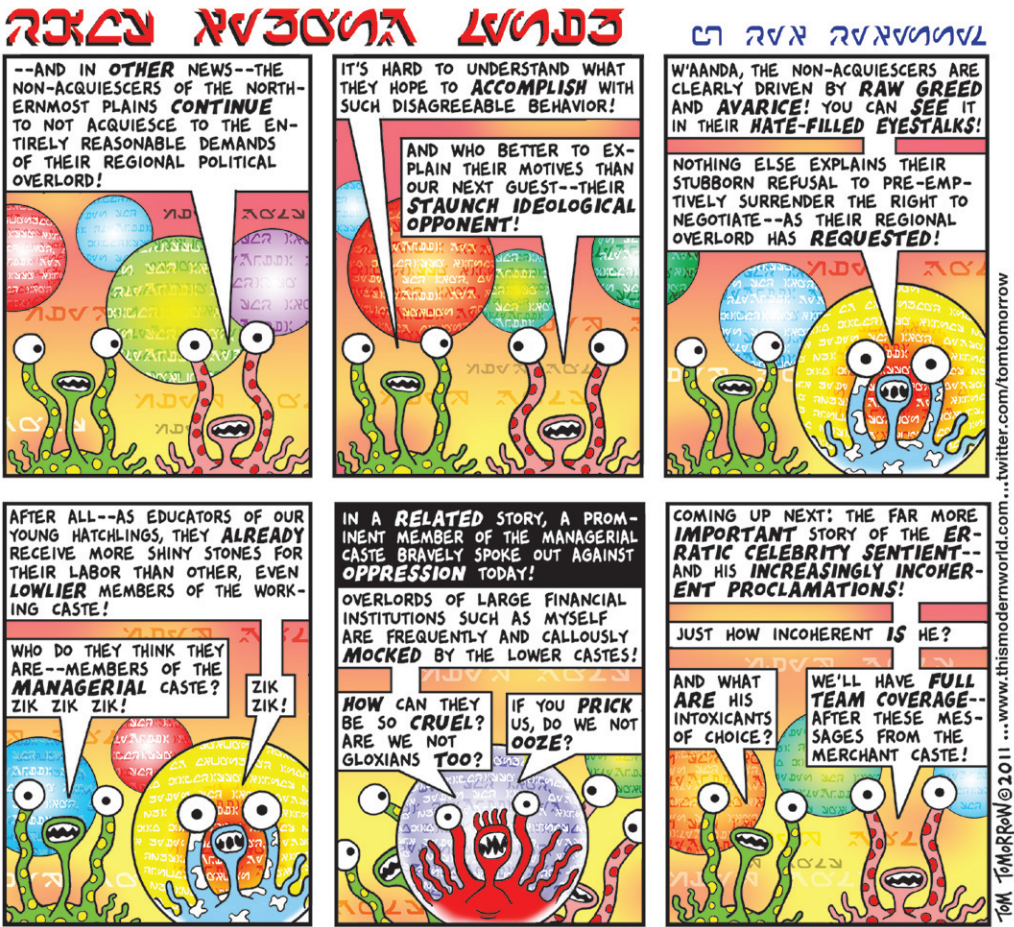
A few years later, Tom Ammiano, who had become the only supervisor serious about brining in new money for San Francisco, suggested that the city put a tiny tax on transactions at the Pacific Stock Exchange. A similar tax in New York City had brought in millions. The exchange quickly marched up to Sacramento and got the state to outlaw the idea.

Down in Los Angeles, they're trying to put a severance tax on oil production. Great idea. Too bad (not really) we have no oil wells here.

Lots of good ideas. It's time for some more.

Things in San Francisco are really, really dire, and the district-elected supervisors are far more open to progressive approaches

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Gascón's conflict

**EDITORIAL** There's a good reason that not too many police chiefs become district attorneys. Obviously, not a lot of cops have law degrees, but it goes beyond that. The district attorney is supposed to monitor the police, to investigate criminal behavior by cops, to make sure the people out on the streets aren't doing anything that will screw up cases in court.

But that didn't bother former Mayor Gavin Newsom (who apparently doesn't think that conflict-of-interest statutes apply to him). Newsom appointed Gascón to the D.A.'s job despite some serious concerns about the operations of the Police Department — and problems at the SFPD have blown up yet again. Four times

in the past two weeks, Public Defender Jeff Adachi has released videotapes showing undercover cops entering residential hotel rooms without a warrant. The videos appear to contradict the information that the officers presented in their written reports, and the pattern of conduct has caused interim Chief Jeff Godown to suspend the entire undercover narcotics unit at Southern Station.

It's also caused the District Attorney's Office to undertake an investigation. And no matter what comes out of that inquiry, it will be fatally tainted by the fact that Gascón is, in effect, investigating his own operation.

Gascón hired Godown, who came from Los Angeles. He was, until just three months ago, in

charge of the department that's apparently running amok. The problems that have surfaced didn't just emerge the day Gascón left; for all practical purposes, they are his problems, coming from his department, growing and festering under his watch.

A serious investigation would not only look at the actions of this one handful of officers, but at the command structure and climate that allowed this sort of behavior to become routine. It would look at the chain of command all the way to the top — that is, to the chief. To Gascón.

The D.A.'s office can't possibly get this right. If Gascón finds wrongdoing on the part of these particular officers, the officers

CONTINUES ON PAGE 6 >>

The fight for KUSF

By Irwin Swirnoff

**OPINION** For almost 34 years, KUSF (90.3 FM), has provided unique and varied local programming that truly is the audio representation of the qualities that make San Francisco such a special place. A place where diversity is honored and given a voice. A place where art, culture, and music are given a platform to tell stories, evoke emotions, and unite a wide range of people.

With shows in more than a dozen languages and every imaginable musical genre, era, and region represented on its airwaves, KUSF stood as one of the most respected college and noncommercial radio stations in the country.

Beyond its wide scope of music programming, KUSF provided crucial cultural and public service programming that served so many communities and cultures in our city that are all too often marginalized. Chinese Star Radio was the only radio program in Cantonese for the large and vibrant Chinese community in San Francisco.

*Disability and Senior News Report* provided in-depth reporting on pressing issues facing these often overlooked and neglected parts of our community.

On Jan. 18, at 10 a.m., all those voices, all those communities, and all those services were silenced and squashed. In a secret deal behind the back of the community, the University of San Francisco sold KUSF's transmitter to the University of Southern California in a deal that also involves the large media conglomerate Entercom.

It went down like a hostile corporate takeover. The DJ on air wasn't allowed to sign off. Armed security entered the station as every lock in the studio was being changed. As stewards of a scarce

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## EDITOR'S NOTES

CONT>>

to the budget crisis. And if you're willing to stipulate — as I am — that San Francisco has a revenue problem as much as a spending problem, and that the rich and big businesses are radically under-taxed, then its time for a comprehensive look at the ways this city might bring in some more money.

There are some nice concepts floating around. David Chiu, the Board of Supervisors president, is talking about reforming the city's business tax. Sup. John Avalos tried to put a nickel-a-drink impact fee on alcohol wholesalers. Sup. David Campos thinks downtown should help pay for Muni service. I still like the notion of a city income tax.

But what we need is a long list of options — a complete guide to how a charter city and county in California in 2011 is legally allowed to raise money.

Dennis Herrera, the city attorney, is a smart guy; he's figured out all kinds of ways to use his office to go after polluters, scam artists, and crooks. I suspect that with a bit of a nudge, he could help develop a few dozen legally sound ways to tax the wealthy individuals and institutions. That ought to be priority one for the Budget Committee.

I'm not sure what would work best, and nobody else is either. But we ought to have all the options. **SFBG**

## GASCÓN

CONT>>

will no doubt seek to have the investigation and any prosecution set aside on the grounds that the former chief was a conflict. If he finds no wrongdoing, it will look like a cover-up.

This is only the first of what could be a long series of conflict problems with Gascón's office. Put simply: the former chief can't effectively monitor the police department, particularly if there are allegations of misconduct that come from the era when he was in charge.

There's no easy way around this. Gascón could (and probably should) recuse himself and his office, and ask the attorney general to conduct the investigation. But

the A.G.'s office doesn't have a great track record on taking over local cases like these. His only real alternative is to hire an independent outsider — the equivalent of a special prosecutor — to handle all cases involving the police department. That would be expensive, but it's the result of the unfortunate, highly unusual situation that Newsom and Gascón created. **SFBG**

## KUSF

CONT>>

public resource, USF has an obligation to the community. It's time for the university to take a step back from this deal and allow for a mutually beneficial solution that will keep community radio alive in San Francisco.

It's become clear that USF had no idea what an irreplaceable public resource it was killing when it entered this sneaky deal that would afford USC with its sixth territorial radio station as it aims to create a monopoly on the left side of the dial and extend its fundraising capacities deep into the Bay Area.

It's obvious that this is a bad deal for the city of San Francisco. The San Francisco Board of Supervisors, the San Francisco Democratic Party, and the USF Faculty Association have passed resolutions condemning the deal. Outspoken support has come from a wide range of city and state leaders, including state Sen. Leland Yee.

No one is arguing USF's right to liquidate an asset. All we are asking is that the community be involved in this decision and be given the first opportunity to purchase the transmitter.

This is not a done deal. Our petition to deny the transfer has been filed at the Federal Communications Commission. Serious questions about the legality of this deal are being addressed, and the next several weeks and months will allow us time for negotiations to help save community radio in San Francisco.

This is not about a format change. It's about a community being robbed of its voice. We are committed to this fight and need everyone in San Francisco to join us in saving this crucial community asset. Now is the time to speak truth to power.

*Guardian contributor Irwin Swirnowff has been the musical director at KUSF. **SFBG***



# GUARDIAN

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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096)  
PUBLISHED WEEKLY EVERY WEDNESDAY BY BAY  
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A•A•N



# FRIDAY NIGHTS

Mar. 11 at the de Young



Los Cenzontles

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the *San Francisco Bay Guardian*.

Enjoy cocktails and dinner in the café.  
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> **DANCE** to live Latin Root music by Los Cenzontles.

> **EXPERIENCE** Bridge Walkers an interactive  
audio and video installation by Catherine Herrera. In the  
Hamon Observation Tower from 6–8:30pm.

> **WATCH** the documentary film *Ruth Asawa: Roots  
of an Artist*. In the Koret Auditorium at 6:30 and 7:30pm;  
seating is on a first-come, first-served basis.

> **CREATE** your own instrument inspired by the  
Olmec exhibition.

Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative  
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## Waste not

City officials delay garbage contract decision while they seek more information

By Sarah Phelan  
sarah@sfbg.com

The San Francisco Board of Supervisors has delayed consideration of a city waste disposal contract while officials investigate a broad range of questions ranging from logistical considerations to whether to break up Recology's current garbage collection monopoly.

Is it feasible to move the city's entire infrastructure for waste and recycling to the Port of San Francisco? Would it be more sustainable to barge or rail the city's trash directly from the port rather than drive it across the Bay Bridge to Oakland every day? Considering that recyclables get shipped from Oakland to Asia anyway, why not send them by barge rather than truck? Or is that idea just an empty gesture since recyclables, mostly paper products, constitute only 10 percent of the waste stream?

Some of these questions are being studied as part of a survey the San Francisco Local Agency Formation Commission (LAFCO) is trying to complete by April, others as part of a longer-term investigation by the Department of Environment (DoE). At LAFCO's Feb. 28 meeting, commissioners requested a survey of how other jurisdictions in the Bay Area procure trash collection, hauling, and disposal contracts.

Although the studies differ

in scope and duration, both were triggered by a Feb. 3 Budget and Legislative Analyst (BLA) report that revealed that the annual cost to ratepayers of San Francisco's waste system is \$206 million. Yet only the \$11 million landfill contract is being put out to competitive bid (see "Garbage Curveball," 02/08/11).

The BLA report revealed that a 1932 ordinance intended to address territorial disputes around trash collection and transportation in San Francisco ultimately gave Recology (formerly NorCal Waste) a monopoly on all post-collection recycling, consolidation, composting, long-distance transport to landfills, and waste disposal contracts. The report triggered a political firestorm by recommending that the city replace existing trash collection and disposal laws with legislation that would require competitive bidding on all waste contracts and that rates for residential and commercial trash collection become subject to Board of Supervisors approval.

Faced with these recommendations, the Board of Supervisors Budget and Finance Committee asked Feb. 9 for a two-month delay on DoE's proposal to award Recology a 10-year contract to dispose of San Francisco's municipal solid waste at Recology's Ostrom Road landfill Yuba County when its contract at Waste Management's Altamont

landfill expires.

DoE officials predict the WM contract will expire in 2015. But company representatives estimate the contract will last much longer, based on reduced volumes that San Francisco has been trucking to Altamont.

Sup. John Avalos, a LAFCO commissioner, requested that the LAFCO study include a map to give folks "a visual" of landfill locations throughout the greater Bay Area. "And there's been an interesting discussion about the use of barging," Avalos said, pointing to the flotilla of barges involved in building the Bay Bridge, which could be repurposed when that jobs ends. "A new maritime use could help the port raise revenue and reinvigorate other maritime uses on its property."

At that point in the hearing, Sup. Ross Mirkarimi, the vice chairman of LAFCO, floated his "alternative barge plan," under which only recyclables would get sent across the Bay to Oakland. Noting that he has met with Port Director Monique Moyer and Office of Economic and Workforce Development staff, Mirkarimi said that "the port is not equipped to deal with solid waste. But it is equipped to deal with recyclables, so this is something we should pursue."

But Sup. David Campos, the chairman of LAFCO, clarified that



The entrance to Recology's recycling center at Pier 96, which the city is considering expanding. | GUARDIAN PHOTO BY SARAH PHELAN

the survey should still include a study of barging all trash. "Barging is complicated, but this is about providing basic information," he said.

Records show the port reached out to DoE in 2009 with a letter that identified rail (but not barging) as an environmentally sustainable mode for moving waste from the city to its next landfill site.

In a June 23, 2009 letter to the DoE, Moyer and David Gavrich, president and CEO of the SF Bay Railroad (SFBR), stated that "rail directly from the port can not only minimize environmental impacts, it can provide an anchor of rail business for the port and a key economic development engine for the Bayview-Hunters Point community and the city as a whole."

Recology's trucks currently col-

lect and haul about half the city's waste to its recycling center, which sits on port-owned land at Pier 96. After the recyclables are offloaded for processing, the trucks haul the rest of the garbage through the Bayview and back onto the freeway to Brisbane, where it is loaded onto bigger trucks that haul the trash over the Bay Bridge each night to WM's Altamont landfill near Livermore.

"It would seem most efficient to not double- or triple-handle the waste but to put it directly onto rail at the port instead," Moyer and Gavrich wrote in 2009. "Collection vehicles could then go directly back out onto their routes, reducing time, fuel, emissions, and traffic impacts."

The pair noted that SFBR and its affiliate Waste Solutions Group have

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# Is it feasible to move the city's entire infrastructure for waste and recycling to the Port of San Francisco?

PG&E 12

DEAD FISH IN THE DELTA 14

## ALERTS

By Jackie Andrews  
alert@sfbg.com

### WEDNESDAY, MARCH 9

#### Rally for safety

The corner of Ellis and Ashby streets in Berkeley is one of the most dangerous corners in the city for pedestrians — averaging about one hit every 14 months. Furthermore, efforts to make it safer by installing flashing beacons and other improvements have only been met with bureaucratic red tape. Rally to demand that city transportation and Caltrans get it together and hasten this painfully slow process to make this corner safe. 7:45 a.m.–8:15 a.m., free Malcolm X Elementary School 1731 Prince, Berk. [jk.mxsafety@gmail.com](mailto:jk.mxsafety@gmail.com)

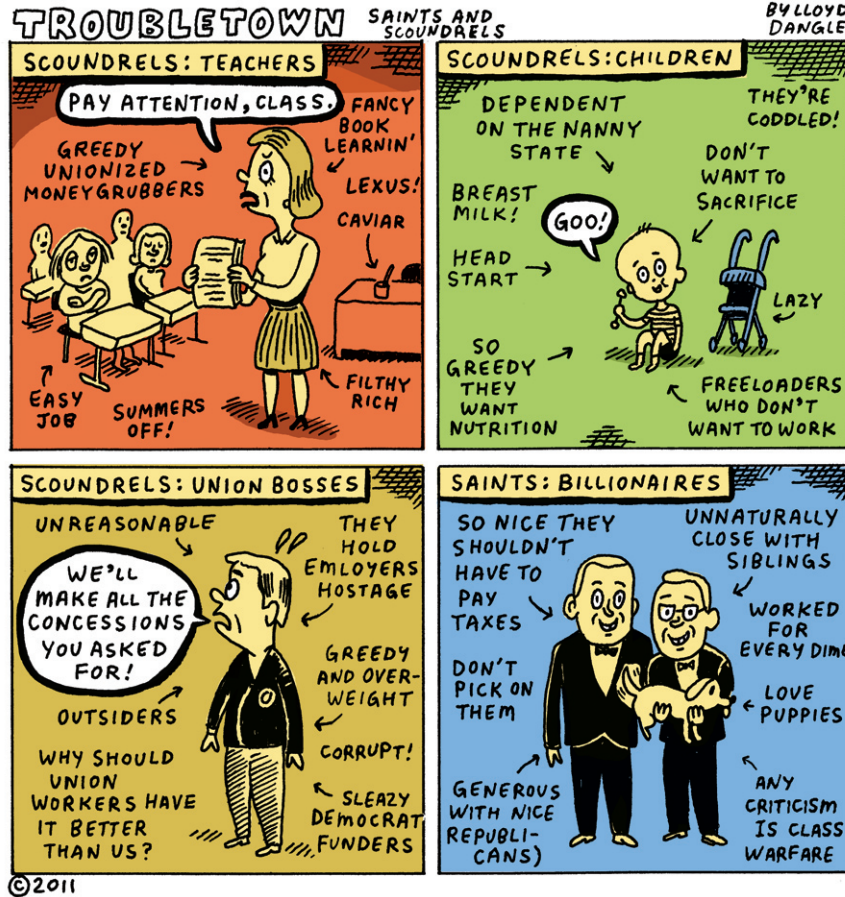
### THURSDAY, MARCH 10

#### Film screening and discussion

Watch the political documentary *Nasser 56* — the black-and-white film depicting the tumultuous period of 1956 when controversial Egyptian President Gamal Abdel Nasser seized the Suez Canal from its European owners. Stay afterward for a discussion on the parallels between that historic event and the recent youth-led Egyptian uprising. 7:30–10 p.m. \$6 suggested donation ANSWER Coalition 2969 Mission, SF [www.ANSWERSf.org](http://www.ANSWERSf.org)

#### Talks on union busting

Attend this forum and learn more about the current assault on the working and middle classes going on all around the country as wealthy corporations receive tax breaks while workers face losing their benefits and the right to bargain collectively. An array of speakers will be on hand, including professor George Wright of Skyline College, radio journalist Maria Hall, Charlie Rachlis of the Department of Public Health, and more. 6:30–8:30 p.m., donation requested



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#### The truth about pirates

Far from the Disneyfication of singing pirates with eye patches and parrots is the reality of criminal exploits on the Red Sea. Piracy in Somalia has gotten much press these days, but so little is actually understood of this complex situation. Professor Audi Samaritan, chair of the geography department at the University of Minnesota, will help you understand the relationship between modern-day pirates and the global political economy, conflicts over resources, and the disintegration of the Somali state.

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#### Naked bike ride

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which winds past the Palace of Fine Arts, Lombard Street and beyond. Facebook the event to stay informed about changes to the route. 11 a.m., free meet at Justin Herman Plaza Market and Embarcadero, SF Facebook: World Naked Bike Ride San Francisco **SFBG**

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail [alert@sfbg.com](mailto:alert@sfbg.com). Please include a contact telephone number. Items must be received at least one week prior to the publication date.

## THIS WEEK AT

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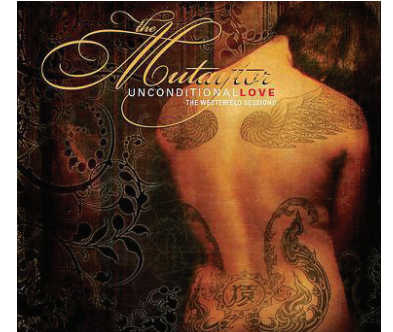
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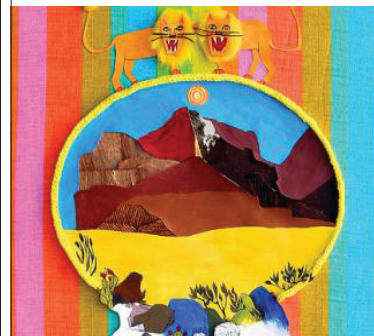
#### POLITICS

International Women's Day kicks off with a call for justice for domestic workers, plus the latest news on the mayoral hopefuls and more



#### NOISE

Muytator's new album: "iconic Burning Man spawn." Plus, our executive editor has the latest on "American Idol." (We're surprised too.)



#### PIXEL VISION

Our daily 5 Things: SF snippets of fashion, snacks, hawt art, and more. Plus, Bike Basket Pies, as seen by our videographer Ariel Soto



#### SEX SF

March is half over — how are you doing on your monthly sexcapade quota? Our weekly guide to sex events will help you keep those legs spread

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## Garbage CONT.

used rail to haul more than 2 million tons of waste directly from the port in the past 15 years, using gondolas and 12-foot high municipal solid waste (MSW) containers on flat cars. They included an aerial photo showing Recology's central recycling facility at Pier 96 and the extensive rail infrastructure, and barge options that surround the facility.

But DoE never got back to them, Gavrich recalled last week as he fired up a SFBR locomotive and rode the rail tracks that crisscross the 20-acre port-owned facility that lies between SFBR's outfit, Recology's Pier 96 recycling facility, and the bay that is currently home to idle barges and rail cars that sit rusting a stone's throw from the economically depressed Bayview.

"All that's needed is two to four acres for an excellent transfer station," Gavrich said. "Barge and rail access could not be better. It's just waiting to be developed."

In February, DoE officials told the Budget & Finance Committee that they had looked into and rejected barging as an option. But it turns out they did not conduct an official study. "There hasn't been a study to date," DoE's Assmann said March 7, when the Guardian requested DoE's barging report. "We had a discussion about it, but no formal policy."

Assmann noted that DoE asked waste management companies that bid on the city's landfill disposal contract to include a barging option. "But nobody did," Assmann said, referring to Recology and Waste Management, the two finalists in the city's landfill disposal contract bid process.

Assmann said DoE is currently doing a long-term study into three transportation and facilities options for waste using port facilities: the first option would involve moving the entire infrastructure for waste and recycling to the port. The second would be to use the port as a transfer facility for garbage, and truck, barge, or rail haul garbage from the port. The third would involve barging recyclables only from Pier 96.

Assmann notes that the majority of infrastructure for the city's waste system is at Recology's Tunnel Road facility on the San Francisco-Brisbane border, a situation he claims would make it impossible to design, permit, finance, and build new facilities at the port before 2015.

But Barry Skolnick, WM's vice



The map shows how Recology, formerly NorCal Waste Systems, is situated between the bay and rail lines. | MAP COURTESY OF DAVID GRAVRICH

president for Bay Area operations, told the Guardian that 2016 is a more realistic estimate of the landfill expiration date. "At the current disposal rate, we do not believe San Francisco will exhaust its disposal volumes under the existing Altamont landfill contract until 2016 at the earliest," Skolnick said. "There is plenty of time for the Board of Supervisors and LAFCO to explore best practices and options for its collection, recycling, composting, transferring, and residual waste disposal services."

Skolnick noted that WM discussed extending the Altamont contract at the Budget & Finance Committee hearing and the LAFCO hearing, and is proposing to extend the city's current contract by several years.

"We are preparing a proposed three-year extension of the disposal agreement for San Francisco's review this week," Skolnick said. "The extension would involve a price increase for disposal but less than the disposal rate offered under the proposed Recology rail haul to Ostrom Road in Yuba County. The three-year extension would provide disposal at the Altamont until 2019 or 2020."

But Assmann noted that Recology, which currently pays the port \$1 million a year to lease Pier 96, wants to expand its Brisbane facility on Recology-owned land. "We have offered to analyze [the Brisbane expansion] option," Assmann said, estimating that a new transfer facility would cost \$40 to \$60 million, while a new integrated facility would cost \$200 to \$450 million.

"If the infrastructure moved to the port, that would have big positive implications for the port," Assmann

said, acknowledging that the port would lose money if Recology relocates entirely to Brisbane. Plus, Brisbane might demand fees from a new facility, he noted. "But consolidation would save ratepayers money in the long run because the operation would become more efficient."

Unlike the LAFCO study, DoE won't have its report ready by April, when the city needs to decide on the landfill contract.

"Our proposal is to look at the bigger picture," Assmann said. "If the board approves Recology's landfill contract, we'll still go ahead and do it. The board can always delay its landfill decision. But this looks at infrastructure the landfill agreement won't impact."

DoE recommends working with Recology to implement a pilot program to barge recyclables from Pier 96 to the Port of Oakland as it studies long term infrastructure options including locating infrastructure at the port, Assmann said. DoE also recommends that the proposed plan to award Recology the landfill contract and facilitation agreement remain the same "since our analysis shows (and the port concurs) that all options for utilizing the port for any kind of landfill transportation would require a permitting process that would last a minimum of five years and a total timeline of at least seven to nine years."

So far, the landfill contract has not come before the full board because of delays and continuations at the Budget & Finance Committee. As Judson True, legislative aide to Board President David Chiu, recently observed, the process over the last few months has raised more questions than answers, including

unexpected angles such as how the port can be better utilized and the implications of the 1932 refuse collection and disposal ordinance. "We need to get these answers before we can move forward," True said. "We all have a lot of work to do before we can figure out what's best for the city and pick a path."

But Gavrich hopes history doesn't repeat itself and that Chiu shows some leadership on the garbage contract hornet's nest. "There are so many compelling reasons and benefits for the city — but that hasn't stopped the city from doing the wrong thing in the past," Gavrich said. Gavrich pointed to 2007, when all members of the board except Sup. Chris Daly voted to give the sewage sludge contract to Recology even though its bid was \$3 million higher than the competitor, S&S Trucking.

A Dec. 14 2007 San Francisco Chronicle article by Robert Selna quoted Mirkarimi as saying that a key reason for awarding the contract to Recology was that it was a union company. "That's the elephant in the room," Mirkarimi said, framing the board's decision to go with Recology as being about "the devil we know." Selna recently left the Chronicle to work as Mirkarimi's legislative aide.

Mirkarimi's recent suggestion that LAFCO explore barging recyclables as a pilot program has Gavrich worried. "Saying let's explore simply barging recyclables makes no sense. It's a fraction of what makes barge/rail haul economically viable," Gavrich said. "It would put a greater burden on the ratepayer than the economic and environmentally inefficient system they have in place at Pier 96. The port should get the deal. It would be a cash cow." SFBG





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# For safety's sake

## Gaps in PG&E pipeline info could carry implications for land-use decisions

By Rebecca Bowe  
rebeccab@sfbg.com

A federal investigative hearing on the deadly Sept. 9, 2010 San Bruno explosion triggered by the rupture of a high-pressure Pacific Gas & Electric Co. pipeline was all about getting answers — but it has also sparked new questions.

For instance, why didn't the San Bruno Fire Department have maps of the 30-inch gas line running beneath the neighborhood where the blast destroyed 37 homes and killed eight people? Why did PG&E's records list that section of pipe as seamless when the federal investigation revealed that it actually consisted of shorter pieces of pipe, called pups, welded together? Why has PG&E been unable to produce records of close to 30 percent of its pipeline infrastructure, proving that the lines are in decent shape? And does the paperwork it has produced contain reliable information?

These shortcomings speak to a broader issue gaining attention as more fatal pipeline ruptures grab headlines. On a national scale, at least 59 percent of onshore gas transmission pipelines were installed before 1970, according to a report issued by the U.S. Department of Transportation's Office of Pipeline Safety, making most of the infrastructure a minimum of four decades old.

Pipelines everywhere are getting older, and in some cases, weaker. Yet there tends to be a lack of awareness about the risks associated with the subsurface transport of hazardous materials, and as the San Bruno disaster demonstrated, there is often a lack of communication between utilities, local governments, and property owners about minimizing the risks.

These gaps are especially apparent in the process of approving new development projects. Tried-and-true systems are in place for indicating to contractors where they should and shouldn't dig to avoid making direct contact with underground infrastructure, but that information seldom takes into account what condition a pipeline is in. The general assumption is that the pipeline operator (in this case, PG&E) is keeping up with maintenance, and that it's safe to dig. Yet with the gaping questions surrounding PG&E's infrastructure in the wake of the San Bruno blast, there's a new level of uncertainty.

Pipeline safety isn't just a problem for utilities and pipeline regulators to worry about, according to a report issued by Pipelines and Informed Planning Alliance (PIPA), an initiative led by the U.S. Department of Transportation's Pipeline and Hazardous Materials Safety Administration (PHMSA), which brought together more than 100 experts in the field. It should also be on local govern-

ments' radar when they're making decisions about land use. Yet in San Francisco, this level of awareness seems to be absent.

According to PIPA, "Changes in land use and new developments near transmission pipelines can create risks to communities and to the pipelines." The hefty report contains an exhaustive set of best practices for planning near pipelines, many specifically targeting local governments. Priority No. 1 for local planning departments should be to "obtain mapping data for all transmission pipelines within their areas of jurisdiction ... and show these pipelines on maps used for development planning." The report also suggests taking special precautions in areas spanning 660 feet on either side of a gas-transmission pipeline; creating systems of communication so information can be readily shared between local governments, utilities, and landowners; and identifying emergency contacts who can halt dangerous excavation activities in case something goes wrong.

The Guardian sent e-mail queries to the Planning Department and Department of Building Inspection (DBI) to find out if the city was adhering to any of the practices recommended by PIPA as the best ways to ensure safe planning near pipelines. Reached by phone, a spokesperson from Planning told the Guardian, "DBI is where you need to call."

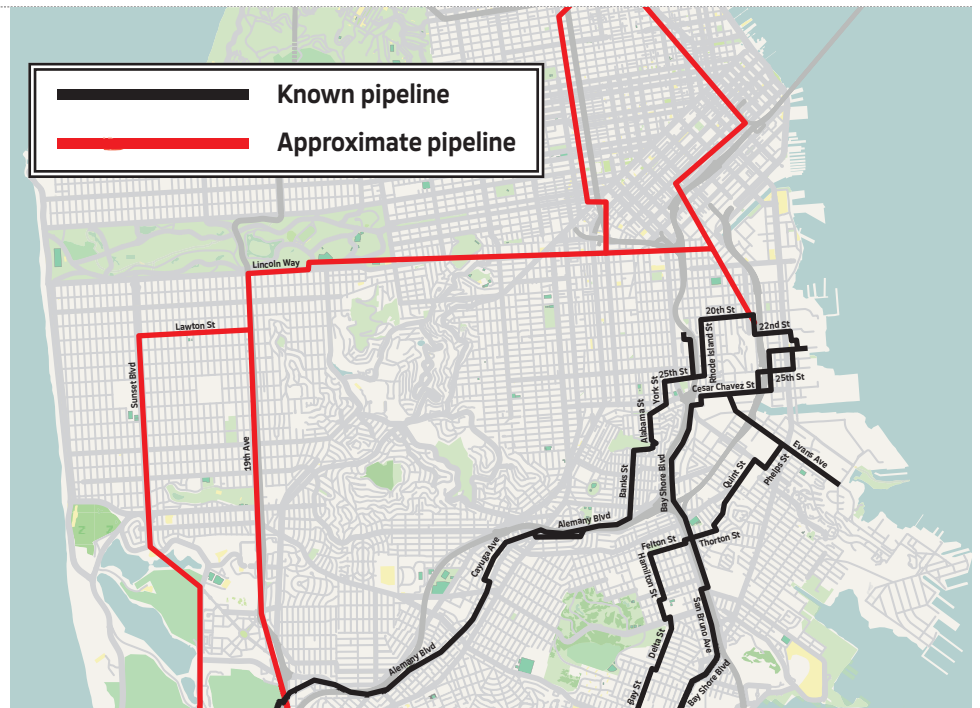
But DBI spokesperson Bill Strawn said, "Those questions you were asking really don't fall into the Department of Building Inspection's jurisdiction."

Strawn added that the issue of underground infrastructure is not really taken into account when building permits are issued. "We don't go to the [Public Utilities Commission] or [Department of Public Works] or PG&E" for that kind of information, Strawn said. "That would be the responsibility of the property owner, and the plans they submit to us don't include that kind of utility information."

PG&E is scrambling to meet a March 15 deadline imposed by the California Public Utilities Commission to turn over records proving its lines are intact. Until it can prove the integrity of its system either on paper or through costly, high-pressure water testing, the condition of some lines is unknown. PG&E did not return calls for comment.

In San Francisco, a densely populated urban hub on an earthquake-prone peninsula where major development projects are being permitted all the time, these issues are particularly pressing. Charley Marsteller, former chair of San Francisco Common Cause, certainly thinks so.

Last December, Marsteller penned a letter to a well-respected geotechnical engineer, raising a question about pipeline safety in light of California Pacific Medical Center's plans to construct a massive hospital at its Cathedral



This map shows PG&E gas mains running under San Francisco. Information in the southeast neighborhoods is based on actual federal maps; the north and west side of town is an approximation based on less detailed information.

GUARDIAN MAP BY BEN HOPFER; SOURCES: U.S. DEPARTMENT OF TRANSPORTATION PIPELINE SAFETY AND HAZARDOUS MATERIALS ADMINISTRATION; CALIFORNIA DIVISION OF OIL, GAS AND GEOTHERMAL RESOURCES; OPENSTREETMAP.ORG

Hill site on Franklin Street. According to a map of underground gas lines published by the Guardian (See "PG&E's Secret Pipeline Map," 9/21/10) using several sources of data, a PG&E gas main appears to run beneath Franklin.

Marsteller was worried about whether excavation for CPMC — or other projects requiring excavation, or even simple contractor digging — could cause vibrations that could affect that pipe.

"As CPMC digs its 100-foot hole, and due to the massive construction vibrations, is there not a risk that the PG&E gas pipeline is at risk of rupture?" he wanted to know.

The engineer, who preferred not to have his name published, responded in an informal letter that "it is indeed possible that soil movement generated by excavation and/or foundation construction could rupture a deteriorated gas main." He added that while he wasn't familiar with the details of CPMC's or other excavation projects on Franklin Street, he did know that the area in question "consists of relatively weak soil" underlain at depth by a geologic feature called the Franciscan Formation, made of sandstone and fine-grained, sedimentary rock.

Yet no one seems to be giving this question any kind of professional attention or study. Eerily, Marsteller seems to be the only person in San Francisco who's asking what happens if a major excavation project is permitted nearby a corroded pipeline — and he says he hasn't received much of a response from the "rather blistering memos" he's fired off to planning commissioners and members of the Board of Supervisors to ask about it. "I'm very concerned that we're not suspending contractor digging proximate to a pipeline," Marsteller said, until PG&E can offer proof that the lines nearby excavation projects are in good shape. Whether these issues will ever be considered as part of

the local planning process, Marsteller predicted: "The answer is, no one ever thinks about this."

Excavation damage accounts for nearly one-quarter of pipeline "incidents" nationwide, according to the federal Office of Pipeline Safety report. Yet safeguards are in place to prevent these things from happening.

When the Guardian initially phoned the Planning Department to ask about digging near pipelines, the phone call was returned by the Department of Public Works. Anytime a street excavation project is planned, DPW's Gloria Chan explained, a notice of intent is issued 120 days beforehand to PG&E, AT&T, the Public Utilities Commission, and any other stakeholders that might have something running underground. Projects are then designed to integrate existing lines. "Sometimes the information we get may be 40 years old," Chan said. Through a mandated process called USA Service Alert, people go out to physically mark where the underground infrastructure begins and ends on the project site before a contractor starts breaking ground.

That same process occurs with private development projects, explained Alan Kropp, a geotechnical engineer with the firm Alan Kropp & Associates. Kropp said it's left up to a private contractor to work out the technical details for digging, which are governed by a set of regulations. "If you're one foot away or three feet away, most pipes don't care," Kropp said, but he acknowledged that if a pipe is deteriorated, there could be instances where digging a normally safe distance away could still pose a problem.

"Almost all the time, the system works well," Kropp said. As for the condition of the pipe, Kropp said, that information generally doesn't guide project decisions. "It's really up to the owner of the pipeline," he said. "They would be the ones in control of that information." **SFBG**





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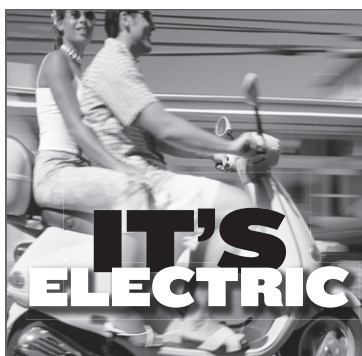
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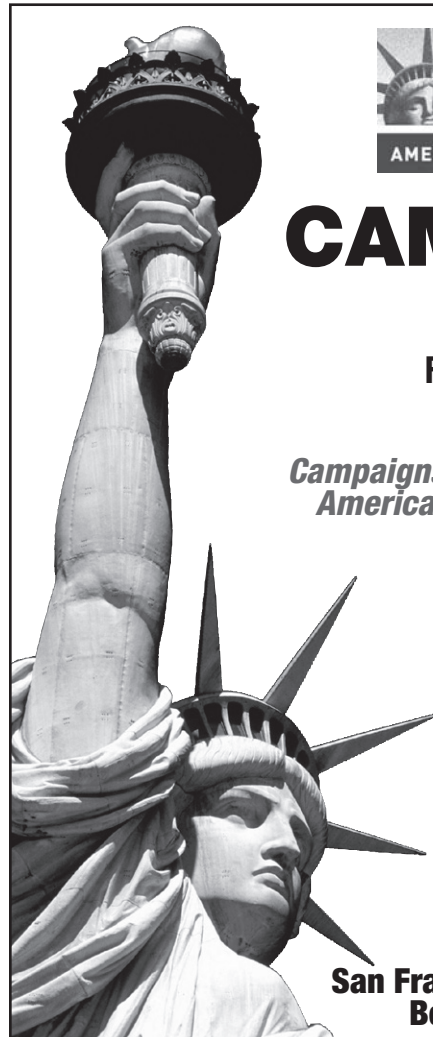
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NEWS



**Going, gone: CALFED did nothing to help the delta smelt.**

PHOTO BY B. MOOSE PETERSON, U.S. FISH AND WILDLIFE SERVICE

## The dead fish plan

Why the latest proposals to save the delta aren't going to work

By Patrick Porgans  
[news@sfbg.com](mailto:news@sfbg.com)

The recently formed Delta Stewardship Council, charged with protecting the San Francisco-San Joaquin Delta Estuary, released a draft report in February with more bad news about the possible fate of aquatic species.

A number of the fish, which have been the focus of national attention, are already listed as threatened or endangered under the provision of the Endangered Species Act.

This preliminary finding comes after more than \$10 billion has been expended over the course of a decade by federal and state officials — who have insisted that their plans would not only restore estuary fisheries but would double the populations of endangered species such as salmon.

But CALFED — the joint federal/state effort — failed to restore fish populations, and now the state says some species may never recover. So it's hard to have a lot of confidence in the new agency.

The draft report was released by DSC's executive officer, Joe Grindstaff, former director of CALFED's Bay-Delta program. At one point, in 2007, Grindstaff acknowledged: "Fundamentally, the system we designed didn't work."

That's an understatement. Tens of millions of fish have been killed by government-operated projects pumping and exporting water from the delta. More than 50 million fish were considered "salvaged" — saved from the pumps — but millions of them also wound up dead. And there are tens of millions, perhaps hundreds of millions, more that are unaccounted for.

Ironically, this unfathomable loss occurred while officials were engaged in several failed fish-doubling plans that spanned decades, cost the public billions of dollars in borrowed money, and contributed the California's defi-

cit-ridden budget crisis.

And now there's a new plan, crafted by the same people who bungled the last one. It's projected to cost as much as \$80 billion and take another 90 years to complete.

According to the draft plan, "the funding needed ... is large. Capital expenditures required for the delta in the next 10 to 15 years could range from \$12 billion to \$24 billion, with a high estimate of \$80 billion. The annual operating costs of the ... council are unknown."

We've been here before. Critics argued from the inception of CALFED that it was doomed to fail because, like the new council, it was composed of many of the same agencies that caused the estuary to become imperiled. And it has, in fact, failed. When I called to find out its status, Eric Alvarez, a spokesperson for the new delta council, responded that CALFED "no longer exists in the conventional sense. It does not have a staff or a location."

The first draft report of the new council provides some key preliminary findings, all of which ignore the essence of the problem.

First, it states that "California's total water supply is oversubscribed. California regularly uses more water annually than is provided by nature." It's true that California's water resources are oversubscribed — but that's the result of the government's failure to prudently appropriate the water we have.

Next it says, "California's water supply is increasingly volatile" — a fact that has been made worse by mismanagement.

"Even with substantial ecosystem restoration efforts, some native species may not survive," it adds, noting that "there is no comprehensive state or regional emergency response plan for the delta." It doesn't mention that state officials have had 50 years to come up with such a plan, and have consistently failed.

"Even with substantial restoration efforts, some native species may not survive," the plan states. "Expert opinion suggests that some stressors are beyond our control and the system may have already changed so much that some species are living on the edge.... In addition, habitat conditions for some species may get worse before they improve."

That's an astonishing admission coming, in effect, from the same government agencies that once promised they would double fish populations by the year 2002.

The fact is that anadromous fish and other pelagic species populations, which depend on the delta estuary, have reached alarming all-time lows.

How did the salmonid and other endangered species reach what may be the point of no return? It's simple — the delta pumps that send water south to irrigate arid land, as approved by CALFED, are by their very nature fish-killers.

According to data from the California Department of Fish and Game (DFG), from 1984 through 2006 an estimated 22 million fish were killed at the State Water Project's Delta pumping facilities alone. That works out to an annual average of nearly 1 million fish killed as a result of SWP's water exports from the delta.

And that's just one pump. The federal Central Valley Project, which also sucks up delta water, provides estimates of federally-listed Chinook salmon and steelhead loss, as well as estimates for salvage rates of delta smelt, Sacramento splittail, and long-fin smelt.

Data obtained from government sources indicate that from the period of 1980 through 2002, 54 million fish were salvaged from the SWP Skinner Fish Facility and the federal project's Tracy Fish Facility. That averages out to 2.4 million salvaged fish, or five per minute, 365 days per year.

What happens to the salvaged fish? Nobody knows for sure. The DFG recently disclosed that it has never conducted a quantitative analysis or study on the topic.

The numbers would not be good. The salvaged fish are placed in tanker trucks and transported from the pumping facilities and dumped back into designated locations in the delta, where eagerly awaiting predators have a daily feeding frenzy. According to a U.S. Fish and Wildlife 2008 report, "salvaged" Delta smelt, which in some years ranged as high as 5 million, are typically written off as dead.

Ironically, in all that time the responsible officials have yet to be held legally accountable for even one dead fish. **SFBG**






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# food + drink

Juicy pollo à la brasa and leche de tigre ceviche are just two of Limon Rotisserie's eminently shareable plates.

PHOTO BY RORY MCNAMARA



## Blue flames of heaven

By Paul Reidinger  
paulr@sfbg.com

**DINE** In our epoch of wood-fired chic, *gas-fired* sounds, well, ordinary. If you have a barbecue at home, it's more than likely gas-fired. Gas is cleaner, cheaper,

and lights instantly, at the push of a button, without fuss. It's the barbecue equivalent of an automatic transmission. Charcoal, on the other hand — to say nothing of actual wood — is a balky and oversensitive stick shift: tricky to start and unpredictable once started. If you lay too hot a fire, you're stuck; you can't just turn a dial (or downshift) to tame the inferno. Yet, just as a manual tranny is more absorbing and fun to drive than an automatic, charcoal and wood do impart character to food that gas doesn't. They're worth the trouble, provided it's someone else's trouble.

In this sense, it isn't a huge surprise that restaurants have been touting their wood- or charcoal-burning bona fides, their grills and pizza ovens. They're in a much stronger position to stoke the necessary apparatus, and there is presumably strong and steady demand from a public that has largely abandoned charcoal for gas in their home barbies. What does

come as a bit of a surprise is that a fairly high-profile restaurant — one bearing the magic name of Limon, as in, Limon Rotisserie — makes a conspicuous display of its *brasa*, the gas-fired rotisserie on which dozens of chickens are, at any given moment, being roasted in the Peruvian style. It looks like a modern version of one of Mark Twain's riverboat steamers, with jumping blue flames and the birds turning as if on a paddlewheel.

The evolution of the Limon franchise has been among the more stirring in recent memory. Martin Castillo opened the original Limon in 2002 in a modest 17th Street space now occupied by Maverick. A few years later it moved to grander digs in the heart of the Valencia corridor, with prices and tone rising accordingly. Limon Rotisserie isn't exactly a throwback, but it does restore roast chicken to pride of place.

And the chicken is really splendid — a reminder of how good this most modest of birds can be if seasoned and cooked with care. A half-bird costs just \$9.95 (including two sides) and arrived with crisp skin and cooked-through flesh that was still juicy. The juiciness surely had to do in part with the marinade, whose undisclosed ingredients had to include lemon and garlic, along with

(I'm guessing now) cumin and paprika. Nothing about the bird seemed complex or exotic yet the result was sublime. Roast chicken is underrated; if done right, it's simple, elegant, and memorable.

If the sides don't make quite the same splash, they do offer variety, including fries in several forms (potato, yucca, sweet potato), tacu-tacu (wonderful rice-and-beans croquettes), and vegetales salteados (basically a quick sauté of green and yellow-wax beans).

Outside of the rotisserie, there is a wealth of ceviches, including a version with red snapper (pescado, \$9.75), another with whitefish, calamari, and tiger shrimp (mixto, \$9.75), and a soupy cocktail of seafood dice (\$4.75) served in a heavy highball glass. All the ceviches are made with what the menu calls *leche de tigre*, a citrus-based marinade; yet despite this implication of acid, I found them all too salty. And if I find it too salty, it must really be salty. A little sugar (maybe from orange juice) might have helped pull the marinade into better trim and more complexity.

The restaurant's menu scheme stresses shareability, so the kitchen turns out a wealth of small plates. Notable was the seco de costillas

(\$8.95), boneless flaps of braised (beef) short rib in a sauce dotted with carrots and peas, like beef Burgundy, but with huacatay (a pungent Peruvian herb) and cilantro. Then there was jalea (\$9.75), a kind of relative of frito misto, with batter-fried calamari rings and shrimp with salsa criolla and huacatay tartar sauce.

Despite a certain perfunctory quality, the dessert menu does offer a stellar possibility: the chocolate bandido (\$7.25), a warm chocolate cake with brandy sauce and crème anglaise. The simplicity is deceptive and wise, because the chocolate is an engulfing experience, texturally somewhere between cake and fudge and of a singular intensity, like dark sexual heat. When you have chocolate like this, you really don't care if the pastry chef has scattered some berries on the plate or made artful doodles with mint cream. No: you're a fastball pitcher, you bring the heat. Let the batter worry about getting some wood on it. **SFBG**

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# Beadeviled

By L.E. Leone

le.chicken.farmer@gmail.com

## CHEAP EATS *Dear Earl Butter,*



As it turns out, the whole purpose of Mardi Gras is to catch beads. There are also little plastic cups and stuff,

but what I want is a football. I want to make a leaping spinning catch, like a halftime Frisbee dog, bring it on home, lay it at Coach's feet, and pant.

Do you think she will pat me on the head?

Do you think she will let me play in the season opener (this weekend!) even though I've missed every single practice since training camp?

I don't know.

She texted me yesterday to ask how my lesbianism was coming along. I said, We're at a parade, recording the crowd and the sounds of feet, and taking pictures of the childrens. I said I was trying real hard to catch a football for her, but so far ... beads.

She expressed her disbelief (which I share) that I was ever even thinking of France over Mardi Gras. Then she texted again and said, for clarification, "Boobies!!!!!"

I paraphrase. There might have only been four exclamation marks. The point is, Earl, that when people think of Mardi Gras, they think of tits. Well, I am here to tell you — *you*, Earl, of all people, because I know you are more interested in subtlety and nuance than most of my two lesbian friends — that *this* is about so much more than *that*.

For example: ass.

I'm kidding. I've been to four parades already and I've seen about as much skin as I would have seen if I went to church. Admittedly, I haven't been hanging out in the French Canadian Quarter, let alone on Bourbon Street, which is what everyone associates with Mardi Gras, not to mention New Orleans. But that's like thinking of San Francisco as Fisherman's Wharf.

Which would be what? Ridiculous. Yes. So my own personal, privately-held, and highly journalistic insider's impression of Mardi Gras so far is that it's

a family affair, featuring marching bands of pimply teenagers and cute-ass kids punctuated by horses, trucks, and tractor-pulled floats from which ridiculously attired adults shower the citizenry and streets of New Orleans with insanely cheap and even more insanely *coveted* toys and trinkets. You can imagine my joy!

Boobs be damned, Earl, I am catching Coach a football or my name ain't whatever my name is.

*Dear Li'l Sister,*

That is great. Me and Diane went to Katana-Ya in downtown San Francisco after seeing the greatest western movie of all time. Diane called my tongue unsavory, which you would think would put me in a funk, but, I don't know, I just blew it off somehow.

Which is kind of what happens in this western we seen. This guy kind of gets his tongue blew off. It's an odd way to start an afternoon when you are going to write about food. But it is not too odd.

We both got ramen. Big bowls of delicious noodle soup with prizes, like pot stickers. Hers was vegetable with soba noodles (\$11) and mine was the katanaya, which had fried chicken and pork and pot stickers (get to the pot stickers early or they get a little chewy) and corn and fried potatoes and seaweed and scallion and barbecued pork and boiled egg. That is a lot of prizes (\$12.90).

We talked of how we were both going to find us mates. Her plan was, I forget. And my plan was to get a garage space in my building and then get a car and a motorcycle. I believe it is the parking inconvenience that has hindered me all these years.

We also had edamame.

And Diane had a lollipop, seeing that there was a bowl of them on the counter and they were free. That is supposed to be a good sign.

*Yers,  
Earl*

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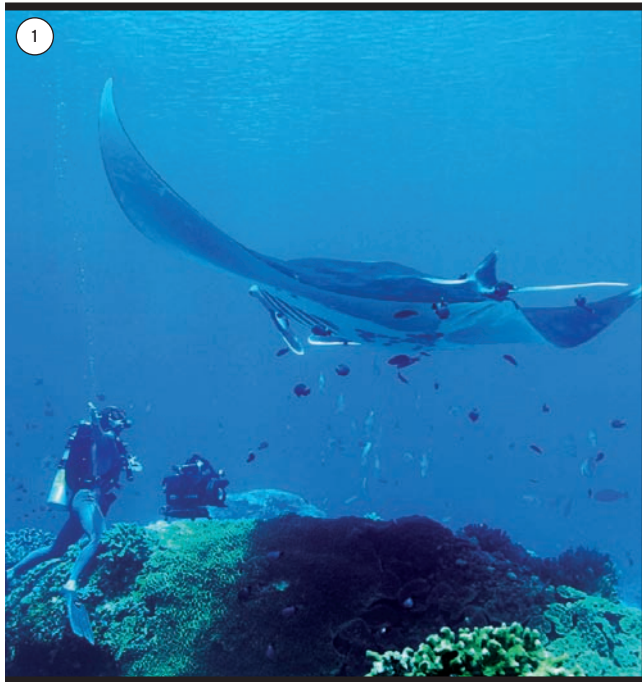
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WEDNESDAY  
MARCH 9

**FILM**  
**San Francisco Ocean Film Festival**  
Featuring more than 50 fascinating films about the ocean and its importance in nature, along with the role it plays in our society, the San Francisco Ocean Film Festival features programs ranging from documentaries on marine life and environmental science to surfing videos and panel discussions on International Marine Protected Areas. Highlights for this year’s fete include a program dedicated to sharks (and the ongoing debate over the sale of shark fins) and a chance to meet the filmmakers who work among the denizens of the deep at a special opening night benefit fundraiser. **(Sean McCourt)**

Wed/9–Sun/13  
Tonight, 6:30–9:30 p.m., \$60 (most festival programs \$5–\$12)  
Theatre 39 and Aquarium of the Bay  
Pier 39, SF  
(415) 561-6251  
www.oceanfilmfest.org

**MUSIC**  
**Damien Jurado**  
Despite a start with Sub Pop in the late 1990s and a steady

stream of beautiful, literate albums ever since, Damien Jurado has always flown a bit further under the radar than some of his contemporaries. The Seattle-based singer-songwriter recalls echoes of Nick Drake’s sparsely intimate folk and combines it with modern arrangements full of strings, pianos, and clanking percussion, all of which is perfectly displayed on his 2010 LP, *Saint Bartlett*. The higher registers and slight twang that creep up in Jurado’s voice help bring his character-driven songs to life with a hushed, fragile clarity that can make you want to hang on his every word. **(Landon Moblad)**

With Viva Voce and Campfire OK  
9 p.m., \$12  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

**MUSIC**  
**Castanets**  
Spawned from the quirky, vintage-clad loins of the early-aughts freak-folk movement, Castanets is sort of like psychedelic country without too much acid trippy-ness. Portland, Ore., (by way of San Diego) bandleader Raymond Raposa works with a merry-go-round of accompanists; his latest release, *Texas Rose, the Beasts, and the Thaw*, is just

shy of 39 minutes — though a review posted on label Asthmatic Kitty’s website insists it is “Pink Floyd gone epic.” The review also notes, in case you were worried, that *Texas Rose* is “not a hippie record.” Even squares can have a ball. **(Jen Verzosa)**

With Holy Sons and Dolorean  
9 p.m., \$8  
Hemlock Tavern  
1131 Polk, SF  
www.hemlocktavern.com

**PERFORMANCE**  
**The Islanders**  
Ever want the words you read to leap off the page and come to life? Word for Word Performing Arts Company makes it happen, and in this book-loving city they are truly at home. Known for staging performances of top-notch literary fiction, Word for Word presents *The Islanders*, a story about the bonds of friendship as two women reunite for a trip to Ireland, by best-selling author Andrew Sean Greer and directed by Sheila Balter. If you’re feeling fancy, come for Friday’s performance, which includes a champagne reception with the artists and a post-show conversation between Andrew Sean Greer and Daniel Handler (the face of the mysterious Lemony Snicket). **(Julie Potter)**

Wed/9–Fri/11, 8 p.m.;  
Sat/12, 3 and 7 p.m., \$15–\$40  
Z Space  
450 Florida, SF  
(415) 626-0453  
www.zspace.org

THURSDAY  
MARCH 10

**FILM**  
**Human Rights Watch International Film Festival**  
On its opening night, the 2011 Human Rights Watch International Film Festival premieres “Youth Producing Change,” a collection of short films by teenagers from across the globe who’ve candidly captured their day-to-day experiences. As they document their realities on film, they give a face to important human rights and social issues: child labor, LGBT acceptance, the struggles associated with seeking political asylum, environmental contamination, land and water rights, refugee life, and ethnic persecution. Several of the young artists will be on hand to discuss their experiences. **(Verzosa)**

March 10–31  
Tonight, 7 p.m., \$6–\$8  
Yerba Buena Center for the Arts  
701 Mission, SF  
www.ybca.org

**MUSIC**  
**Triumph of Lethargy Skinned Alive to Death and Cave Singers**  
Though the Murder City Devils haven’t released a new record in almost 10 years and only play the occasional reunion show now and then (and are sorely missed by fans!), most of the band members have gone on to form other outstanding groups. Two of these come to town tonight on the heels of recent excellent releases. Singer Spencer Moody appears with Triumph of Lethargy Skinned Alive To Death, whose *Some Of Us Are In This Together* came out in January, while Derek Fudesco brings the Cave Singers, whose *No Witch* was released last month. **(McCourt)**

With Lia Ices  
8 p.m., \$15  
Great American Music Hall  
859 O’Farrell, SF  
(415) 885-0750  
www.gamh.com

**PERFORMANCE**  
**Atlacualto (The Ceasing of Water)**  
José Navarrete and Violeta Luna, SF artists originally from Mexico City, summon the figures of the Aztec god and goddess of water for their multimedia performance, *Atlacualto (The Ceasing of Water)*, which sheds light on the serious eco-

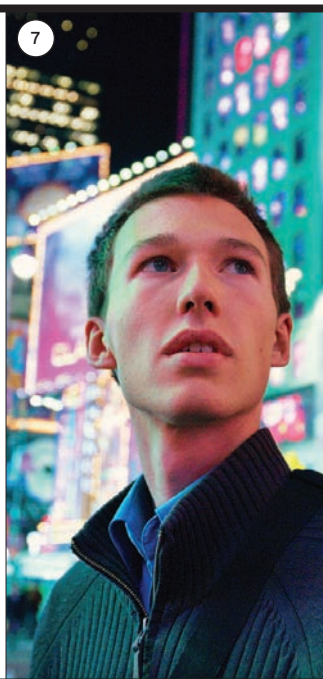
logical issues of water rights and shortages. Highlighting the roles of water as sacred and as a commodity, Navarrete and Luna shift between striking ritualistic tableaux and humorous yet compelling scenes including an overzealous street vendor. The work combines contemporary dance, performance art, new music, visual art installation and video, stirring thought about this life-sustaining substance in the modern world. Water anyone? **(Potter)**

Thurs/10–Sat/12, 8 p.m., \$25  
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701 Mission, SF  
(415) 978-2787  
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FRIDAY  
MARCH 11

**DANCE**  
**13th Floor Dance Theater**  
If you like weird, Jenny McAllister is your woman. I mean, would you want to make a piece about the fun of being hit by lightening several times? Even the extreme weather nuts run for cover when Zeus starts throwing his thunderbolts. But then McAllister is not exactly your workaday choreographer: she has shared her skewed — and at times hilariously funny — perspective on weddings, Christmas, and everything that creeps, crawls,





and walks. McAllister was half of Huckabay McAllister Dance for 15 years; last summer she started her own company, the 13th Floor Dance Theater. The current program, a collaboration with writer Kim Green and visual designer Michael Oesch, presents two works: *Lighting Strikes Anonymous* and *Under the (Periodic) Table*. **(Rita Felciano)**

Fri/11–Thurs/13, 8 p.m.,  
\$15–\$18  
ODC Theater  
3153 17th St., SF  
(415) 863-9834  
www.odctheater.org

EVENT

Star Trek Convention

Bay Area Trekkers (Don't call them "Trekkies!") should set their coordinates for San Francisco this weekend as an official *Star Trek* convention takes over the Airport Hyatt. Joining them will be two of the most esteemed names in the Trek universe — Leonard Nimoy (Mr. Spock) and Nichelle Nichols (Lt. Uhura) — make appearances, chatting on stage about their careers and meeting with fans. Other notables set to participate include Rene Auberjonois (Odo), Bobby Clarke (the Gorn), and Grace Lee Whitney (Yeoman Janice Rand). Fans also will be able to peruse a galaxy of vendors and participate in seminars, workshops, and parties. Live long

and prosper! **(McCourt)**

Fri/11–Sun/13, times and prices vary (general admission, \$20–\$40)  
Hyatt Regency  
San Francisco International Airport  
1333 Bayshore, Burlingame  
www.creationent.com

MUSIC

Pogo

Electronic music has an obvious relationship with technology, but South African Nick Bertke, a.k.a. Pogo, is indebted to one specific medium, YouTube. Pogo first gained attention with a video-based on *Alice in Wonderland*, which mined the 1951 Disney classic for new sounds, chords, and lyrics to create hypnotically familiar original music. The formula led to further sanctioned work from studios including Pixar. But if that all sounds a little too twee princess, Pogo's selections surprise, taking musical inspiration from films as wide-ranging as *The Terminator* (1984) and *The Apartment* (1960). As previewed in "Gardyn," a video recorded in "Gardyn," a video recorded in his mum's flower patch, Pogo hopes to extend the project to sample the world. **(Ryan Prendiville)**

With Lynx  
9 p.m., \$16  
Slim's  
333 11th St., SF

(415) 255-0333  
www.slims-sf.com

SATURDAY  
MARCH 12

MUSIC

Red Fang

Rock and roll! Hoochie cool! Truck on out and spread the news: Three bands, spawned from two cities of skinny-jeaned, tatted-up, new-boho meccas. One stage. My guess is Portland, Ore.'s, Danava, with its harmonized fuzz and searing synth, will flow seamlessly from the shreddy, Dixie-prone assault of Lecherous Gaze, an Oakland band boasting members of the now-defunct Annihilation Time and boldly claiming to embody "the future of rock and roll." With tones of Black Flag, Thin Lizzy, and Queens of the Stone Age, can we up the rock ante any further? Yep: headliners Red Fang, also hailing from Portlandia, culminate a rawkous, piss-beer soaked night. Lordy mama, light my fuse. **(Kat Renz)**

With Danava and Lecherous Gaze  
10 p.m., \$12  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

DANCE

"Dance Repertory 2011 Showcase"

As a professional dancer and educator, Donnette Heath became painfully aware of the gap between student dancer-choreographers and the professional world. So for the last 11 years, her dRep company has offered young artists performance opportunities through the yearly Vision Series Dance Festival. Participants are chosen on a first-come, first-served basis, and the festival has attracted participants from Northern California high schools, private studios, and colleges from as far as Modesto. What was initially a modest event has become an intriguing showcase for those interested in what the next generation is up to. Now Heath is taking the next step by putting four of these high-caliber student groups — chosen by adjudication — on the same stage with professionals such as Kunst-Stoff. **(Felciano)**

8 p.m., \$15–\$20  
Cowell Theater  
Fort Mason Center  
Marina at Laguna, SF  
(415) 345-7575  
www.fortmason.org

MUSIC

Slough Feg

Cultivating a vaudevilian approach that knows no

equal or analog in the world of metal, Slough Feg is a San Francisco treasure. Though the strength of its recent album *Animal Spirits* has seen the band's profile rise toward a more deserved apex, you can still catch the quartet in the close confines of the Hemlock Tavern, where the inimitable Mike Scalzi — the Lord Weird Slough Feg Himself — will be within spitting distance. The promised presence of incendiary Washingtonian NWOBHM troupe Christian Mistress and Portland, Ore., doom merchants Witch Mountain just adds to the already burgeoning excitement. **(Ben Richardson)**

With Christian Mistress and Witch Mountain  
9:30 p.m., \$8  
Hemlock Tavern  
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**(1) San Francisco Ocean Film Festival entry Manta, Ray of Hope (see Wed/9); (2) Damien Jurado (see Wed/9); (3) Castanets (see Wed/9); (4) "Youth Producing Change" film Growing Up in India (see Thurs/10); (5) Atlacualto (The Ceasing of Water) (see Thurs/10); (6) 13th Floor Dance Theater (see Fri/11); (7) Pogo (see Fri/11); (8) Slough Feg (see Sat/12) Manta, Ray of Hope photo by Danielle Heinrichs**

DAMIEN JURADO PHOTO BY SARAH JURADO; CASTANETS PHOTO BY MIA FERM; GROWING UP IN INDIA PHOTO COURTESY HUMAN RIGHTS WATCH FILM FESTIVAL; ATLACUALTO PHOTO BY ANASTACIA POWERS; 13TH FLOOR DANCE THEATER PHOTO BY LYDIA DANILLER; POGO PHOTO COURTESY THE AGENCY GROUP





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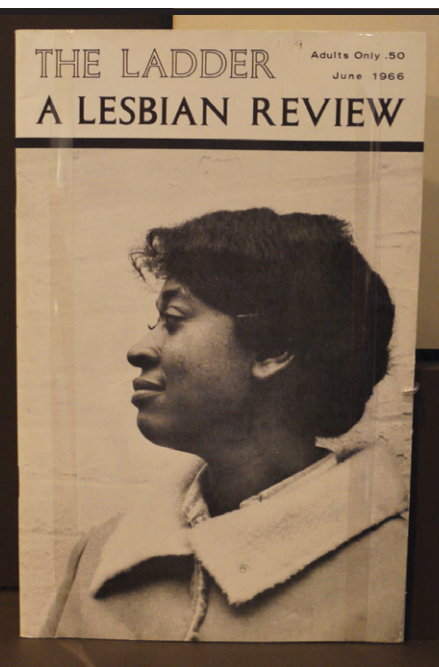
THE SAN FRANCISCO BAY GUARDIAN ARTS + CULTURE

# arts + culture

Jiro Onuma and friends in the Topaz Internment Camp, 1942, and a 1966 issue of *The Ladder* at the GLBT History Museum.

JIRO PHOTO COURTESY OF GLBT HISTORY MUSEUM;

LADDER PHOTO BY DAVID SCHNUR



## Mighty real

GLBT History Museum brings  
“Our Vast Queer Past” to light

By Marke B.  
marke@sfbg.com

**CULTURE** It's kind of insane that San Francisco hasn't had a queer history museum until now. My goddess, we've even had a Barbra Streisand museum called Hello Gorgeous!! — not to mention museums dedicated to ophthalmology, old video games, Bigfoot, Walt Disney, and antique vibrators. So basically in the recent past, you could more easily explore the pedigree of a masturbating Yeti singing *Yentl* with a monocle than revisit the days of Harvey Milk and the Daughters of Bilitis.

Yet here was Amy Sueyoshi, co-curator of the brand new GLBT History Museum's tremendous first show, “Our Vast Queer Past,” standing before an antique vibrator — and a huge box of dildos — in a display case marked “Sex Toys: Implementing Erotic Expression,” telling a group of attendees that high schools are booking tours at a

brisk rate. “The kids don't have any problem with the sex stuff. They want to know more about what the whole thing was about,” she said. “The only backlash we've had is in the comments section of SFGate.”

Sure enough, at a subsequent visit on a rainy weekend afternoon, there was an exuberant scattering of younger people inside the sleek, tiny, white-and-turquoise Castro storefront, checking out a wide and challenging range of queer historical inquiries. For despite the rather stodgy “GLBT” in the museum's name — better, I guess than just Schwules Museum, or “gay museum,” the name of the only other institution of this kind, in Berlin — “Our Queer Past” is queer through and through, from its non-hierarchical “cluster model” curation, to its breathtaking range of diversity, to its unabashed approach to sex. There's even stuff about straight people! Granted, it's about the Rev. Lou Sheldon, but still.

Despite the ambitious scope of the exhibit, though, it's anything but preachy or dry. On entering the

museum, you'll encounter instantly accessible items like the iconic Easter Egg pantsuits that Phyllis Lyon and Del Martin wore when they married in 2008 — already it seems so long ago — and Harvey Milk's kitchen table. These items are part of the ongoing “Great Collections From the GLBT Historical Society Archives” display, which also includes oral interviews with local activists and personalities and rare video footage (scenes from the 1989 Miss Leather Contest played while I was there). A screen projecting archival photos from personal collections, many in black and white, casts its own spell: without any commentary or context, the pictures invite you to examine every detail for clues to the subject's sexual identity.

ACT-UP protest chants and the sounds of White Night Riots scuffles lead you into “Our Vast Queer Past,” which is broken up into 23 small displays, each taking a different approach to aspects of the queer experience. “Vast” doesn't just refer to the centuries of buried and unmeasured queer history, but also to the collection of the GLBT Historical Society, which forms the basis of the museum's resources. Started in 1985 by a collective group of queer history enthusiasts headed by Willie Walker, a nurse driven by the growing AIDS crisis

to preserve the gay present and past, the society's archives are currently housed downtown, but the dream of an actual museum was never far off. Two years ago, perhaps encouraged by the Milk mania that gripped the gay community, the society set up a temporary exhibit at Castro and 18th streets. When the museum's current space, a former flower shop, became available, the plan was set.

But that also meant, in preparation, sorting through the society's 75,000 images and acres of papers, objects, and video and audiotape to form an engaging and cohesive narrative. Sueyoshi, associate professor of race and resistance studies and sexuality studies at San Francisco State, and her co-curators Don Romesburg, assistant professor of women's and gender studies at Sonoma State, and Gerard Koskovich, an independent scholar, have done a fantastic job. At a recent public talk about how they faced such a daunting task, Koskovich explained the cluster concept of the individual displays. “We each picked out single objects that we thought represented a larger slice of the queer experience, and then built the displays around that to fill out the story in interesting ways. We let the object guide us, in a sense. We didn't want to impose a huge timeline and struggle to fit everything in.”



The approach leads to an absorbing experience, with grouped-together objects pinging their implications off one another. The more you look, the richer the relationships become. Koskovich pointed out two objects in an display marked “Consuming Queers: The GLBT Marketplace.” One was a pink Xeroxed hand-drawn flyer from 1989 announcing “Let It All Hang Out Day,” inviting large, bare-breasted women of all backgrounds to “hang out” in the male-dominated Castro. The other was a slick brochure advertising Lazy Bear Weekend 2003 with a big Miller Lite logo on the cover. “You can see the contrast,” Koskovich said, “how larger size had been completely commercialized, if only for a certain ‘desirable’ population.”

Beyond body politics — and there are fascinating displays concerning that important subject, including “Lesbian Sex Wars,” which illustrates a contentious period in the 1970s when women faced off about pornography, S-M, and penetration — some of the displays evince a poetic quality. I was particularly drawn to the story of Jiro Onuma, a compulsive self-documenter whose records, letters, and photographs tell an eloquent story of what life was like for a Japanese gay man in America in the 20th century. From his 1919 Japanese passport to a striking picture of him with two male friends in the Topaz internment camp during World War II (“showing that even in these places of restriction, there can be room for pleasure,” as Romesburg described it), his tale is somehow a gentle rebuke to the stereotypical narrative of doomed and anguished closeted gay men in the middle of the last century.

Other things that stayed with me: the giant butterfly nets that were used by the Butterfly Brigade to catch gay bashers in the Castro in 1976; the artwork of Adrienne Fuzee, which emphasized queer women of color; a look at Lou Sullivan, trans man pioneer and one of the Historical Society’s founders, who died of AIDS at 39 in 1991; and the “On the Margin: Queers and Poverty” display that maps out queer life in the Tenderloin in the 1960s.

And of course I was drawn to “Bar Life: Going Out,” with its crazy quilt of matchbooks, dozens of them, culled from the extensive network of gay bars that used to make up North Beach and the Polk, among other neighborhoods. The Fickle Fox, Mind Shaft, Kokpit, Carriage

Trade, Febe’s, The Plantation, The Baj — the names all call up images of hot pickled ghosts, still cavorting through whatever those places became. But the matchbooks also raised a question about the scope of the Historical Society’s holdings. At the public talk, I asked whether tokens like those matchbooks, which used to function as souvenirs of gay travel, had now been replaced in this smoke-free, online world with Facebook invites. And was the society collecting those?

“You know, I used to feel stressed out because we’re only now capturing just a tiny fraction of what’s going on the Internet,” Romesburg replied. “But not everything is virtual. Even without the Web, there’s just so much.”

That may be debatable. But I do know that “Our Vast Queer Past” and the GLBT History Museum are giving queers a sense that we live history in our daily lives, and presents us with a fascinating IRL Wikipedia of our once subversive activities. **SFBG**

**“OUR VAST QUEER PAST”** through December. Wed.–Sat., 11 a.m.–7 p.m., Sun, noon–5 p.m., \$5. GLBT History Museum, 4127 18th St., SF. [www.glbthistory.org](http://www.glbthistory.org)

#### SPKR OUT

As the stars and St. Sylvester would have it, this is a perfect moment to open this museum — interest in the queer past, especially among smart nightlife denizens and young image makers, is still at a peak. In that spirit, and with the intention of creating a sense of living history beyond the museum’s walls, local DJ collective Honey Soundsystem is hosting a fundraising party for the museum called “SPKR: Evolution of the Queer Dance Floor” at Pubic Works on Saturday, March 12. The event will weave together sounds and photographs of five quintessential venues from San Francisco’s gay nightlife timeline: I Beam, End Up, Trocadero Transfer, Townsend, and The Box. Old school legends DJ Bobby Viteritti, DJ Steve Fabus, and lights and sound man Randall Schiller will make the past come alive and you all sleazy-sweaty.

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Song Dong, *Waste Not*, 2006. Photograph Courtesy of the Tokyo Gallery, BTAP

IN THE GALLERIES, THRU JUN 12

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## trash pop culture news, notes, and reviews



Hype space: due out later this year, *Battlefield 3* pumped up its profile at the Game Developers Conference.

## ... And gaming for all

**GAMER** For a second there, the mighty PR machine seemed poised to devour the Game Developers Conference. The communal, feel-good GDC was built on sharing ideas, and in recent years the modest think tank had grown exponentially, as established game developers and publicity houses descended on downtown San Francisco with glossy preview events and headline-stealing announcements that previewed things to come at the summer E3 expo. However, this year the most talked-about events weren't the off-site previews, but the conference-organized developer sessions, a phenomenon that marked a return to the sentiments that inspired the conference in the first place.

Big-name developers like Peter Molyneux, head of Lionhead games and lead developer of *Fable*; Cliff Bleszinski, design director of Epic games and spokesman for the *Gears of War* franchise; *The Sims* creator Will Wright; *Doom* honcho John Romero; and outspoken French impresario David Cage were just a few of the draws in the "classroom" area of Moscone Center. While these industry giants lectured about their experiences in the industry and gave postmortems on their classic games, the notion was that they were speaking directly to a generation of developers who might one day become succes-

sors — or even competitors.

Inspirational stories were the highlight of the conference, but a handful of games were happy to share the spotlight. And one game set out to draw maximum attention to its upcoming release by staging a controversial rally in Yerba Buena Gardens and releasing hundreds of red balloons over the downtown area. With its near-future shooter *Homefront* releasing in just a week, publisher THQ embarked on the biggest media push so far this year. In addition to the balloons and the rally (themed like an anti-North Korea rally, complete with posters of Kim Jong Il, a diagonal line through his face and the words "Game Over North Korea"), THQ shuffled press into a themed event with barbed wire, smoke machines, and stony-faced Korean soldiers. With publicity like that, it's almost beside the point how the game plays, but let's say it's largely familiar.

Other attempts to stay relevant came in the form of *Uncharted 3*, whose developers showed the previously-seen "burning chateau level," this time showcasing the game's 3-D feature and an additional story-driven animatic that promises the game will be as blockbuster an experience as its predecessors. *Battlefield 3* held an impressive "reveal event," though the game had been partially revealed weeks earlier in

*Game Informer* magazine. The game has wonderfully realistic animations, but the event itself was designed to draw attention to its *Battlefield Play4free* online shooter, which offers free FPS gameplay if you don't mind a microtransaction or two.

With most of the game previews having been seen before, it was nice to see a few publishers making their debuts at the conference, such as *The Darkness II*, which proved that interactive storytelling has a place, even in a post-*Heavy Rain* marketplace. With musician Mike Patton returning for vocal duties, the sequel mixes gunplay with gruesome "quad-wielding" tentacle murder and an original, hand painted graphics style. Also making a gameplay debut was *Batman: Arkham City*, which looks to improve on *Arkham Asylum*'s successes in nearly every category and with an attention to detail sure to please gamers and comic aficionados alike.

The conference buzzed with goodwill for the industry shift toward indie and mobile gaming, a revolution that meant a much larger contingent of attendees were likely to already identify as genuine developers. In the conference keynote, Nintendo president Satoru Iwata explicitly noted the shift, in the midst of a surprisingly defensive presentation that attempted to downplay the success of casual game developers and situate Nintendo's place in the past and present of social gaming.

If there's one thing to take away from the keynote, and the 2011 conference as a whole, it's the industry shift from conglomerate to individual. Nintendo's threatened stance, and Microsoft's noticeable absence, indicates a move toward dividing the industry just as gaming stands to enjoy unprecedented appeal in the form of casual gaming. In a world where anyone with a good idea can make a successful game, we might be looking at a return to the exciting, anything-goes Wild West atmosphere that marked gaming's birth in the 1970s and '80s. For an industry that could use a few paradigms shifted, it's the best news yet. (Peter Galvin)



By **Kimberly Chun**  
arts@sfbg.com

**MUSIC/CULTURE** Do you remember rock 'n' roll radio, as the Ramones once quizzed us, ever so long ago? If not that "Video Killed the Radio Star"-era iteration, a leather-clad punky nostalgia for Murray the K and Alan

Freed, then do you remember college rock when it became the name of a musical genre in the early 1990s?

I'm trying to make out its faint strains now: a sound nominally dubbed rock, but as wildly eclectic and widely roaming as the winds blowing me over the Bay Bridge on this blustery, rain-streaked afternoon. I'm not imagining it. New, shaken-and-stirred PJ Harvey nudging family-band throwback the Cowsills. Nawlins jazzbos Kid Ory and Jimmy Noone rubbing sonic elbows with winsome Tim Hart and Maddy Prior. Brit electropoppers Fenech-Soler bursting beside Chilean melody-makers Lhasa. The ancient Popul Vuh tangling with the bright-eyed art-rock I Was a King. It's an average playlist for KALX 90.7 FM, the last-standing free-form sound in San Francisco proper — though it hails from across the bay in Berkeley.

But what about SF's own, KUSF? A former college radio DJ and assistant music director at the University of Hawaii's KTUH and the University of Iowa's KRUI, I'm one of those souls who's searching for it far too late, even though I benefited from my time in college radio, garnering a major-league musical education simply flipping through the dog-eared LPs and listening to other jocks' shows. Like so many music fans, I got lost — searching for the signal and repelled by commercial radio's predictable computerized playlists, cheesy commercials, and blowhard DJs — and found NPR.

Today, I'm testing the signals within — the health of music on SF terra firma radio — by driving around the city, cruising City Hall, bumping through SoMa, and dodging bikes in the Mission. KALX's signal is strong on the noncommercial side of the dial, alongside the lover's rock streaming from long-standing KPOO 89.5 and the Strokes-y bounce bounding from San Jose modern rock upstart KSJO 92.3, whose tagline promises, "This is the alternative." But KSJO's distinct lack of a DJ voice and seamless emphasis on monochromatic Killers-and-Kings-of-Chemical-Romance tracks quickly bores, slotting it below its rival, Live 105.

Dang. I wind my way up Market to Twin Peaks. Waves of white noise begin to invade a Tim Hardin track. KALX's signal fades as the billowing, smoky-looking fog rolls majestically down upscale Forest Hill to the middle-class Sunset. The sound of static grows stronger on 19th Avenue, and later, in the Presidio and Richmond.

Throughout, KUSF's old frequency, 90.3, comes through loud and clear — though now with the sound of KDFC's light-classi-



# Radio radio!

As the battle to save KUSF continues, why doesn't SF have an awesome radio station?

cal and its penchant for swelling, feel-good woodwinds. The music is so innocuous that to rag on it feels as petty and mean as kicking a docile pup. But I get my share of instrumental wallpaper while fuming on corporate phone trees. It's infuriating to realize that it supplaned KUSF, the last bastion of free-form radio in SF proper. Where is the free-form rock radio? This is the city that successfully birthed the format in the 1970s, with the free-wheeling, bohemia-bred KSAN, and continued the upstart tradition with pirate stations such as SF Liberation Radio. Doesn't San Francisco deserve its own WFMU or KCRW?

## FEWER INDEPENDENTS, MORE CONSOLIDATION

Online radio — including forces like Emeryville's Pandora and San Diego's Slacker Radio — provides one alternative. This is true for listeners who use the TiVo-like Radio Shark tuner-recorder to rig their car (still the primo place to tune in) to listen to online stations all over the country. The just-launched cloud-based DVR Dar.fm also widens the online option.

Nevertheless, online access isn't a substitute for free radio air waves. "We get the wrong impression that everyone is wired, and every-

one's online, and no one listens to terrestrial radio," says radio activist and KFJC DJ Jennifer Waits. "Why then are these companies buying stations for millions of dollars?"

Waits and KALX general manager Sandra Wasson both point to the consolidation that's overtaken commercial radio since deregulation with the Telecommunications Act of 1996 — a trend that has now crept onto the noncommercial end of the dial.

As competition for limited bandwidth accelerates (in San Francisco, this situation is compounded by a hilly topography with limited low-power station coverage) and classical radio stations like KDFC are pushed off the commercial frequencies, universities are being approached by radio brokers. One such entity, Public Radio Capital, was part of the secretive \$3.75 million deal to sell KUSF's transmitter and frequency. Similar moves are occurring throughout the U.S., according to Waits. She cites the case of KTXT, the college radio station at Texas Tech, as akin to KUSF's situation, while noting Rice and Vanderbilt universities are also exploring station sales.

"The noncommercial band is following in the footsteps of the commercial band in the way of consolidation," Wasson says, from her paper-crammed but spartan office at KALX,

after a tour of the station's 90,000-strong record library. Wire, Ringo Death Starr, and Mountain emanate from the on-air DJ booth, as students prep the day's newscast and a volunteer readies a public-affairs show. "Buying and selling noncommercial radio seems to me very much like what used to happen and still does in commercial radio: one company owns a lot of stations in a lot of different markets and does different kinds of programming in different markets. Deregulation changed it so that 10-watt stations weren't protected anymore. There were impacts on commercial and noncommercial sides."

Lack of foresight leads cash-strapped schools to leap for the quick payout. "Once a school sells a station, it's unlikely it will be able to buy one back," says Waits. "Licenses don't come up for sale and there are limited frequencies. They have an amazing resource and they're making a decision that isn't thought-through."

## DREAMING IN STEREO

There are still people willing to put imagination — and money — behind their radio dreams. But free-form has come to sound risky after the rise of KSAN and FM radio and the subsequent streamlining and mainstreaming of the format.

Author and journalist Ben Fong-Torres, who once oversaw a KUSF show devoted to KSAN jocks, cites the LGBT-friendly, dance-music-focused KNGY 92.7 as a recent example of investors willing to try out a "restricted" format. "They were a good solid city station that sounded quite loose," he explains. "But even there they weren't able to sell much advertising because they were limited to the demographic in San Francisco and they couldn't make enough to pay their debts."

Nonetheless, Fong-Torres continues to be approached by radio lovers eager to start a great music station. "I've told them what I'm telling you," he says. "It's really difficult to acquire a stick in these parts, to grab whatever best signals there are." This is especially true with USC/KDFC rumored to be on a quest for frequencies south of SF.

"There are some dreamers out there who think about it," muses Fong-Torres. "A single person who's willing to bankroll a station just out of the goodness of his or her heart and let people spread good music — someone like Paul Allen, who did KEXP in Seattle."

## THE FIGHT TO SAVE KUSF

The University of San Francisco has touted the sale of KUSF's frequency and the station's proposed shift to online radio as a teaching opportunity. But the real lesson may be a reminder of the value of the city's assets — and how easily they can be taken away. "We're learning how unbelievably sacred bandwidth is on the FM dial," says Irwin Swirnoff, who was a musical director at the station.

Swirnoff and the Save KUSF campaign hope USF will give the community an opportunity to buy the university's transmitter, much as

CONTINUES ON PAGE 25 »



**\$7 FRIDAY MAR 11 @ BAM/PFA**

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of her instrument”**

**—New York Times**

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**FRIDAY NIGHTS @  
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ARTS + CULTURE

NOT FOR SALE: AN INSIDER'S LOOK AT THE BATTLE TO SAVE KUSF



All sold out (clockwise from top left): Irwin Swirnoff is involved in the fight to save KUSF; KUSF's signal went down amid claims the station would go online; Supervisor Eric Mar holds up a Save KUSF T-shirt; crowds gather outside City Hall at a rally in support of the Save KUSF campaign.

PHOTO OF ERIC MAR BY ALEX STACK

**MUSIC/CULTURE** Normally, Irwin Swirnoff's demeanor is upbeat, and I'd consider him to be one of the friendliest people I know. But from the expression on his face, I thought someone had died. Even before walking into the room, I felt there was a weird vibe. "What's wrong?" I asked.

"We just got sold and were taken off the air," he replied.

Immediately and instinctively, without even really processing his words, I fired back, "Well, what are we gonna do about it?" Within minutes we worked ourselves into a frenzy, sending e-mails, texts, tweets, and phone calls to let everyone know that the nonprofit station where we volunteered, KUSF, had unfairly been ripped from us without any fair warning.

That morning, Jan. 18, was a blur of bad news. My parents were staying with me, and I had the day off. I needed a brief escape and turned to my volunteer work. It doesn't really feel like work. I consider it more of a hobby, but calling it that would be selling it short. It's like you can't even have a hobby anymore without someone taking it away, selling it for \$3.75 million and making it corporate. That's exactly what the University of San Francisco did by attempting to sell out KUSF and the community in a veiled deal involving Entercom, America's fifth-largest radio conglomerate; the University of Southern California; and Classical Public Radio Network (CPRN). We now know some of the details and overall shady manner in which these events transpired.

When I step back to think about our battle to save KUSF, one thing I find interesting is the current micro- and macro- momentum of power-to-the-people movements and how they can become contagious. It's been said that tragedy brings communities together in

astounding ways. Maybe the attempt to dismantle KUSF was the wake-up call some of us needed to pay attention to the behind-the-scenes politics of how, in radio, conglomerates are swallowing the little guys. This isn't the first time this has happened — and it won't be the last. But so many people were moved, inspired, and outraged enough to incite action, myself included. Maybe this is what we needed to get organized.

There was something really satisfying, in an old-school way, about a large group of people coming together to chant, clap, and scream "Shame!" in unison and really mean it. That's how it went down Jan. 19 during the ill-conceived Q&A-style meeting staged by USF and its president, Father Stephen A. Privett. There was real energy in the air that night; it was sad, inspiring, and exciting all at once. It felt like I was going to a rumble, and I even dressed for the occasion, donning my leather biker jacket. When I got to the scene of the rally, I wasn't disappointed by what I saw: sheer numbers, picket signs, "Save KUSF" hats and T-shirts, all materializing within hours. Most important, we had supporters willing to get vocal, with the passion to stand up and fight those who had wronged us.

At the end of February, the very community that USF and Privett sold out had raised more than \$15,000, which is partly going to legal fees for what could be a precedent-setting denial of the station's sale by the FCC. I think a lot of us were high on adrenaline in those first days after the station's sale, especially because of the way it happened. Our cause has since garnered support from San Francisco's Board of Supervisors. The majority of our supervisors seem to understand what the station meant to the community. You can't just sell 33 years of independent radio, culture, and rock 'n' roll history. It never should have been for sale. **(Andre Torrez)**



Radio CONT.

Southern Vermont College's WBTN 1370 AM was purchased by a local nonprofit.

For Swirnoff and many others, listener-generated playlists can't substitute for the human touch. "DJs get to tell a story through music," he explains. "They're able to reach a range of emotions and [speak to] the factors that are in the city at that moment, its nature and politics. Through music, they can create a moving dialogue and story."

Swirnoff also points to the DJ's personally selective role during a time of corporate media saturation and tremendous musical production. "In the digital age, the amount of music out in the world can be totally overwhelming," he says. "A good station can take in all those releases and give you the best garage rock, the best Persian dance music, everything. One DJ can be a curator of 100 years of music and can find a way to bring the listener to a unique place."

Local music and voices aren't getting heard on computer-programmed, voice-tracked commercial stations despite inroads of satellite radio into local news. In a world where marketing seems to reign supreme, is there a stronger SF radio brand than the almost 50-year-old KUSF when it comes to sponsoring shows and breaking new bands for the discriminating SF music fan? "People in the San Francisco music community who are in bands and are club owners know college radio is still a vital piece in promoting bands and clubs," says Waits. "There are small shows that are only getting promotion over college radio."

"It was a great year for San Francisco music, and we [KUSF] got to blast it the most," Swirnoff continued. "It's really sad that right now you can't turn on terrestrial radio and hear Grass Widow, Sic Alps, or Thee Oh Sees when it's some of the best music being made in the city right now."

#### PIRATE CAT-ASTROPHE - AND THE DRIVE TO KEEP RADIO ALIVE

Aside from KUSF, the only place where you could hear, for instance, minimal Scandinavian electronics and sweater funk regularly on the radio was Pirate Cat. The pirate station was the latest in a long, unruly queue, from Radio Libre to KPBJ, that — as rhapsodized about in Sue Carpenter's 2004 memoir, *40 Watts From Nowhere: A Journey into Pirate*

Radio — have taken to the air with low-power FM transmitters.

After being shut down by the FCC and fined \$10,000 in 2009, Pirate Cat is in limbo, further adrift thanks to a dispute about who owns the station. Daniel "Monkey" Roberts' sale of Pirate Cat Café in the Mission left loyal volunteers wondering who should even receive their \$30-a-month contributions. Roberts shut down the Pirate Cat site and stream on Feb. 20. Since then, volunteers have been attempting to launch their own online stream under the moniker PCR Collective Radio, at Radio Valencia, co-owned by onetime SF mayoral candidate Chicken John.

"We would definitely start our own station," says Aaron Lazenby, Pirate Cat's skweee DJ and Radio Free Santa Cruz vet. "The question now is how to resolve the use of Pirate Cat so we don't lose momentum and lose our community. We all love it too much to let it fizzle out like that."

Some people are even willing to take the ride into DIY low-power terrestrial radio. I stumbled over the Bay Area's latest on a wet, windy Oakland evening at Clarke Commons' craftsman-y abode. The door was flung open and a colorful, quilt-covered fort/listening station greeted me in the living room. In the dining space, a "magical hand-crafted closet studio station" provided ground zero for the micro-micro K-Okay Radio — essentially a computer sporting cute kitchen-style curtains and playing digitized sounds.

A brown, blue, and russet petal-shingled installation looked down on K-Okay's guests as they took their turn at the mic. And if you were in a several-block radius of the neat-as-a-pin house-under-construction and tuned your boombox to 88.1 FM, you could have caught some indescribably strange sounds and yarns concerning home and migration. I drove away warmed by the friendly mumble of sound art.

Who would have imagined radio as an art installation? Yet it's just another positive use for a medium that has functioned in myriad helpful ways, whether as a life link for Haitians after the 2010 earthquake or (as on a recent Radio Valencia show) a rock gossip line concerning the Bruise Cruise Fest. As Waits puts it, radio is "about allowing yourself to be taken on a musical journey rather than doing the driving yourself online." Today it sounds like we need the drive to keep that spirit alive. **SFBG**

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SAT Mar 12 9:30pm, \$8	<b>SLOUGH FEG</b> Christian Mistress Witch Mountain
SUN Mar 13 9pm, \$6	<b>ROYAL BATHS</b> The Twerps (Australia) Lilac
MON Mar 14 7:30pm, \$6	<b>Punk Rock Sideshow presents: CUSTOM KICKS</b> Thee Heartbeats The Paper Bags followed by PRS
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# Erin go bar-hopping

St. Patty's day events,  
from the cultural to the convivial

By Caitlin Donohue  
caitlin@sfbg.com

**IRISH** Public service announce-  
ment: you do not need  
to get drunk on  
St. Patrick's Day.  
This year there are  
a gamut of cultural  
activities that will  
teach you more about paddie heri-  
tage than finding the bottom of yet  
another Irish car bomb. But drink  
yourself green if you must — in this  
country, an argument could be made  
that the day has become a celebra-  
tion of alcoholic pride more than  
anything. Just please, for the love of  
corned beef and cabbage — try to  
limit your use of novelty T-shirts.

## ► ST. PATRICK'S DAY PARADE AND FESTIVAL

The big potato kicks off St. Patty's  
season this year and will honor  
upstanding Irish folks from around  
the city.

Sat/12. Parade: 11:30 a.m., free.  
Starts at Market and Second; Festival:  
10 a.m.–5 p.m., free. Civic Center Plaza,  
SF. 1-800-310-6563,  
www.sresproductions.com

## ► ST. PATRICK'S DAY FITNESS CRAWL

Stage a preemptive strike against all  
the Guinness you'll be drinking at  
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Sat/12 9:30 a.m.–3 p.m., \$10. Third  
Street Boxing Gym, 2576 Third St., SF.  
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## ► "IRISH CALIFORNIA: AN EVENING WITH THE CALIFORNIA HISTORICAL SOCIETY COLLECTION"

Snack on Irish bites and booze while  
perusing the Historical Society's  
stockpile of Irish American ephem-  
era — photos, pamphlets, and more  
from the Golden State's green past.  
Wed/16 5:30–7:30 p.m., \$4 suggested  
donation, free to members. RSVP  
recommended. The California Historical  
Society, 678 Mission, SF. (415) 357-1848,  
www.californiahistoricalsociety.com

## ► ST. PATTY'S PUNK BASH XI

The leprechaun rager returns for  
its 11th year in action, featuring  
the Undead Boys, Street Justice,  
Crosstops, Ruleta Rusa, and Face



## Check out the glory of Erie past at the California Historical Society's Irish history event March 16.

the Rail.  
Weds/16 8 p.m., \$8. Elbo Room,  
647 Valencia, SF. (415) 552-7788,  
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concert 8 p.m., free. Farley's, 1315  
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## ► O'REILLY'S ST. PATTY'S BLOCK PARTY

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Guinness blackout glory. Pad your  
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the drinkin' with O'Reilly's classic  
Irish brunch foods.  
Thurs/17 Serving brunch 9 a.m.–  
1:30 p.m.; black party 3 p.m., free.  
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(415) 989-6222, www.sforeillys.com

## ► HABITOT MUSEUM'S SHAMROCK DAY

Make potato prints, drink green  
punch, and decorate your own pair  
of shamrock glasses with your little  
leprechaun at the family learning  
museum.

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museum plies you with green-  
themed activities at the shamrock  
edition of its bangin' night at the  
museum's weekly event.  
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Academy of Sciences, 55 Music  
Concourse, SF. 1-888-670-4433,  
www.calacademy.org

## ► DELHI TO DUBLIN

Can you hold your finger cymbals  
and Guinness stein in the same  
hand? Try. This multicultural Celtic  
bhangra group always brings the jams  
— its St. Patty's Day gig in clubland  
is sure to be the most high energy  
dance party this side of Riverdance.  
Thurs/17 9 p.m., \$15. Mezzanine, 444  
Jessie, SF. (415) 625-8880,  
www.mezzaninesf.com

## ► CULANN'S HOUNDS

Didn't get enough of the folk rock  
Hounds at the March 12 Civic  
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SF group's headlining gig ensconced  
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American Music Hall, 859 O'Farrell, SF.  
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## ► BISS ME I'M IRISH ST. PATRICK'S DAY PARTY

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hip-hop-cumbia-reggaeton punch  
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Nice skirts, fellas! SF's St. Patty's parade welcomes the LGBT community.

## March to the rainbow

SF's St. Patty's Day parade is one of few to welcome gays

By Hannah Tepper  
culture@sfbg.com

**IRISH** Whether you live in Dallas or settle in SoMa, March is the month when Americans throw out their stale V-Day candy hearts and bring

out the greens. Not the ones you smoke, silly, we're talking St. Patrick's Day here. Along with the rest of the country, San Franciscans will bite into green bagels, take a swig of something Irish, and head down to the St. Patrick's Day parade (ours is early this year, March 12) to join in the Celtic revelry. But — typical — there's something about our Irish celebrations that set SF apart — our St. Patrick's Day parade is one of only three in the country to welcome the LGBT community to the party.

While it's easy to forget over here at the end of the rainbow, most St. Patrick's Day celebrations in U.S.A. have a strict no-gays policy when it comes to who is allowed to march. Which is sad and ironic considering that Irish Americans once faced the same discrimination that their parade

associations now seem to be condoning when it comes to gay Americans.

Only three cities in the country allow gay groups to participate in their St. Patty's parades: Queens, N.Y., SF, and Key West, Fla. The Queens parade was created as an all-inclusive alternative to the New York City parade, which still does not allow LGBT groups to participate despite years of protests — after Irish pride, these demonstrations may be NYC's second highest profile St. Patty's Day tradition. This year the president of Ireland, Mary McAleese, has refused to participate in the Big Apple's march on account of the parade's regrettable policy. She's not the only one: Boston's mayor has refused to march in his city's parade for the past few years.

But here in the country's queer mecca, we can shake our heads in smug, gay disapproval at the St. Patty's wars of the rest of the country. SF has a history of hoisting our rainbow shamrock high: this city's parade is all-inclusive, which the president of SF's Irish Societies (the organization behind the parade and concurrent Civic Center Plaza festival), Dermot

Philpot is glad about.

"We include everybody, and we look for them to be in the parade," Philpot told us in a recent phone interview. "When we include LGBT groups and individuals in our parade, it shows that [the SF Irish community] is part of a larger community." Although there are no nominally gay groups marching in the parade, unlike in years past, Philpot says he hopes "[the LGBT community] feels included and that they will be there."

The San Francisco Lesbian/Gay Freedom Band is one LGBT group that has high-stepped for Irish pride, making its most recent St. Patrick's Day parade appearance in 2000. Doug Litwin, who is the secretary for the band's board of directors, says the band had been participating in the parade even before he and his clarinet joined the group in 1985. Although marching on St. Patty's Day is a subject of contention for queer groups in other parts of the country, for the SF Lesbian/Gay Freedom Band the parade is about as run-of-the-mill as any. "The bottom line is in San Francisco it's just not that big of a deal to be openly gay anymore," says Litwin. "Our band was declared the official band of San Francisco by two different mayors. Some of these parade organizers practically beg us to march."

Openly gay senator Mark Leno is another familiar face on parade day. Leno is unable to attend the event this year because of an out-of-town speaking engagement, but says he's been included in the parade as far back as 1998, when he was first elected to office. "I've always been proud of the fact that San Francisco's parade is inclusive. And as long as I have been in office, I've always felt welcome in the parade." Only once has he ever gotten negative reactions from the parade crowds. As Leno recalls, that year he had opted to ride through the parade in a Jaguar. "I heard booing and hissing right as I got up to Second Street." At issue: red-blooded parade watchers were upset that Leno hadn't chosen an American car for his cruise through the crowds. **SFBG**

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Gangster warriors prep for combat in Le Thanh Son's *Clash* (2009), at top, while a low-key skater grapples with drama in paradise in Chuck Mitsui's *One Kine Day* (2010).

## Youth in revolt

Coming-of-age tales spark at SFIAAFF

By Kimberly Chun  
arts@sfbg.com

### SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL



What's the matter with kids today? Young people wrestle with issues that many adults would find beyond their ken

at this year's SFIAAFF. Coming of age is a hazard in a Vietnam where street gangs grapple with injustice, under highly emotional — and entertaining — circumstances; in Iran, where oppressive fundamentalism colors even the most carefree youth; and in Hawaii, where the endless party of skate-rat slackitude hits the skids of very adult responsibilities.

The young folks of Le Thanh Son's *Clash* (2009) are desperate — and alas, all too used to it. The doe-like, fiery-eyed, and formidable fighter Trinh (actress-vocalist Ngo Thanh Van), a.k.a. Phoenix, has plenty to scowl about. Kidnapped at a tender age to serve as a prostitute, she was plucked from the brothel by crime king pin Black Dragon (Hoang Phuc) — an opera-loving, white-suited baddie that John Woo would love — to be groomed as one of his highly skilled soldiers. Now on a mission to steal a briefcase of codes for Vietnam's

first satellite, Trinh assembles a crew that Son films like the suavest thugs in the slum, set to a chest-thumping arena-rock and hip-hop soundtrack. The most handy-in-a-corner hottie of the bunch is Quan (Johnny Tri Nguyen), a.k.a. White Tiger.

Contrary to initial impressions, “we’re not in some cheesy Hong Kong action movie,” as one character declares when Trinh attempts to wield an iron fist of intimidation over her charges — although Nguyen and Ngo’s stunningly rapid-fire martial arts skills (and chemistry: the two are a real-life couple) make this flick a must-see for fight fans. *Clash* was the highest-grossing movie in 2009 in its homeland; though the film strives to please with its visceral, full-throttle fight scenes, it seems haunted by a colonial past as well as recent terrors. Life is a constant struggle for *Clash*’s young people. They’re fully capable of working their conflicts out with bare knuckles, but what really breaks through their defenses are the injustices that befall family dear to them.

The ties that bind the handful of 20-something Iranians are tested in Hossein Keshavarz’s *Dog Sweat* (2010) — though not in ways one would immediately expect. The lo-fi, handheld camerawork can be distractingly shaky, especially since *Dog Sweat* was shot without the proper permissions and permits. But

the director’s eye for telling detail is sure, at times humorous, and other moments poetically penetrating. Bedroom rock is the only way to go: behind closed doors, a trio of men booze it up on so-called Dog Sweat moonshine while dancing and flipping on and off the light switch for a homemade strobe effect — they’re dreaming of Western-style intoxicants and freedoms and wondering why America doesn’t come and “save us from this nightmare.”

In another bedroom, girls gossip (“There were some hot guys at the demonstration!”) while shimmying with themselves in the mirror. Keshavarz captures the propaganda-embellished concrete and the parks for men searching for other lonely men, and the double standards that apply to the music-loving woman who yearns to sing but must hide from the recording studio owner, and the rebellious girl who acts out by donning a scarlet hijab and romancing her cousin’s husband. A rough snapshot of a generation that crosses class lines, conceived during Ahmadinejad’s crackdown on artists and dissidents, Keshavarz succeeds in conveying the palpable hopes, humor, anxieties, and fears of young people in resistance, primed to explode.

“Da kine,” that fuzzy, vagued-out arbiter of “whatever,” reigns supreme in the Hawaii of writer-director-skater Chuck Mitsui’s *One Kine Day* (2010). Welcome to the other side of the isle, far away from touristy Waikiki, where skater Ralsto (Ryan Greer) is dealing with his morning-sick 15-year-old girlfriend Alea. His boss at the skate shop isn’t buying his diffuse excuses for lateness; Alea doesn’t want to go through another abortion; mom is putting pressure on him to get a stable job at the post office; and loutish friend Nalu believes he can score the money for “da kine” abortion at an underground cock fight. Of course, it will all come crashing down at the big house party — but will the perpetually tragic-faced Ralsto go postal? Mitsui shines a light on the less-than-savory aspects of the islands — the pregnant teens in the malls, the ‘shroom-popping adults who turn on and phase out, the fact that you have to *drive* everywhere — and dares you to tear your eyes away from the sun-streaked, well-baked screen. **SFBG**

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# By demons be driven

## SFIAAFF's spooky-shocks retrospective

By Matt Sussman  
arts@sfbg.com

**SAN FRANCISCO  
INTERNATIONAL ASIAN  
AMERICAN FILM FESTIVAL A**



few years ago, much was being made of the “new wave” of Asian horror films. Western audiences were being introduced to the long-haired, vengeful spirits and women on the verge of murderous rampages that had been scaring moviegoers in Japan, South Korea, and Southeast Asia for much of the late 1990s and early aughts. Companies such as Tartan and Lionsgate rushed to make the latest bloodbaths from directors such as Takashi Miike and Kim Ji-woon available on DVD, and Hollywood began to voraciously buy up story rights and churn out English-language remakes. Then *Saw* (2004) and *Hostel* (2005) came along.



The Thai legend that inspired ghostly love story *Nang Nak* (1999) has inspired filmmakers since the silent era.

But while the new wave of Asian horror may have crested as a Western phenomena, SFIAAFF's retrospective “After Death: Horror Cinema from South East Asia” proves that using regional ghost stories as a springboard for Romero-worthy blood feasts is still a winning formula for many Southeast Asian directors. *Nang Nak* (1999), the oldest of the three films in the series, reenvisions the Thai folktale of a wife whose love for her family chains her to the earthly realm long after death. *Histeria* (2008) loosely bases its six-girls-tormented-by-an-evil-spirit variation on the classic slasher narrative on actual cases of mass hys-

teria among Malaysian schoolgirls. And 2008's *Affliction* (the only film unavailable for preview) pits a father against his daughter as he fights to prevent her transformation into an Aswang, a blood-sucking monster of Filipino legend.

To be honest, there might be a reason these titles have received less attention abroad than the output of the Pang brothers (2002's *The Eye*), for example. For all its flashy cinematography and folkloric source material, *Nang Nak* drags for most of its 100 minutes (when we already know long before the protagonist does that his dutiful dearest is not all she appears to be, waiting for him to finally catch on feels like an eternity). *Histeria* has more fun at least with its set-up, sketching out the hierarchy at work in its clique of schoolgirls sentenced to a long weekend of janitorial labor at their rural boarding school before dispatching them in unsavory ways one by one. The film even features what's touted to

be Malaysian cinema's first same-sex onscreen kiss; although a “half-peck” might be more accurate. Still, the film's special effects are imaginative — especially its creature design — and its scares are genuine even if the twist ending doesn't pack much surprise. Indeed, the films in “After Death” are perhaps SFIAAFF's most familiar offerings, but that doesn't make them any less enjoyable for, say, date night. **SFBG**

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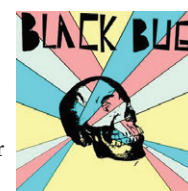
### PLAYLIST: JOHNNY RAY HUSTON

#### BEACH FOSSILS What a Pleasure (Captured Tracks)

There's a youthful energy to Beach Fossils' sound that — while sonically akin to great '80s records on labels such as Postcard and Sarah — *feels* contemporary. The group lost a guitarist after its debut album last year, yet its guitar sound remains its strong point: the jangly melodicism of this eight-song EP's title track is early Johnny Marr-caliber, and the harmonic momentum of "Fall Right In" results in maybe the best Beach Fossils track to date, a declaration of affection that's winning in its simplicity.



#### BLACK BUG Black Bug (Tumult)



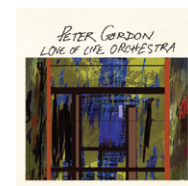
Huggy Bear, meet Cobra Killer — it's time for a riot grrrl and digital hardcore revival. Those two movements, not unrelated, commingle in the sound of Sweden's Black Bug. Outfitted in Necco-pastel skull cover art by San Francisco musician and designer Nathan Berlinguette, the group's first album serves up different frequencies or textures with each song, though over-amped distortion is the name of the furious game from start to finish. "I Don't Like You" is a tip-top tantrum anthem.

#### TONY COOK Back to Reality (Stones Throw)



At its best (say, on "Heartbreaker"), this collection of '80s funk by musician-producer Cook is like a treasure trove of lost Rick James and Teena Marie demos. Peanut Butter Wolf adds a fresh sheen to the sound, and Dâm-Funk supplies guest vocals for the bump-tious, Prince-ly "What's On Your Mind."

#### PETER GORDON Love of Life Orchestra (DFA)



With Arthur Russell duly sainted, the New York City avant-disco revival turns to this extensive, expansive studio project and its lush, sax-dominated

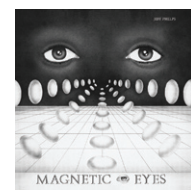
epics. Blessed with the mastery of a conductor, Peter Gordon brought together a community of formidable musicians — including Russell, David Byrne, David Johansen, Arto Lindsay, and vocalist Rebecca Armstrong — with distinctly lavish and madcap results. "Extended Niceties" and "Roses on the Dance Floor" are as terrific as their titles, and "Beautiful Dreamer" is exquisite.

#### TIM HECKER Ravedeath, 1972 (Kranky)



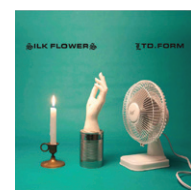
The world is catching up to Tim Hecker, and *Ravedeath, 1972* is likely to be his best-known work, partly because its instrumentation (a pipe organ is key to many tracks) and atmosphere (composed ahead of time, the album was recorded in one day in a church in Iceland) is dramatically austere in the manner of contemporaries such as Jóhann Jóhannsson. (The album's underlying theme of analog and digital excess and decay also shares some kinship with Jóhannsson.) A neo-prog dirge that builds to a universal wail, "Hatred of Music I" is the most immediate composition, but there are many vapor trails and mazes of drone to get lost within.

#### JEFF PHELPS Magnetic Eyes (Tomlab)



Mid-'80s home-made low-budget R&B and proto-techno from Houston, with truly fantastic hand-drawn science fiction cover art. Look up the video for "Hear My Heart" on YouTube and prepare to be amazed.

#### SILK FLOWERS Ltd. Form (PPM)



There's something endearingly ungainly about Aviram Cohen's singing, but Silk Flowers is most successful in instrumental mode, and the majority of *Ltd. Form* steers clear of the morbid imagery and Michael Gira-like or Andrew Ridgely-type baritone posturing that characterizes three of the album's tracks. The highlight is "Small Fortune," an electric dream Phil Oakey would covet. It cries out for a dramatic pop vocal, yet is likely more resplendent without one. **SFBG**

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# The line, the line

A rare screening brings Philip Guston's art to light

By Patrick James Dunagan  
arts@sfbg.com

**ART** "Philip Guston: A Life Lived and Discussed" is an event for anybody who appreciates provocative talkers.

The subject of Michael Blackwood's *Philip Guston: A Life Lived* is quotable throughout the 1981 bio-doc. Shot at various points during the last decade of Guston's life, the film opens with a retrospective being hung at SFMOMA in 1980. The painter, who will pass away within the year, is seen walking through the show, chatting with the curator and, somewhat later, his wife Musa. He frequently touches the paintings, taking advantage of the fact that, as he puts it, "This is the one show where nobody will tell me not to touch the work."

Next, there's a news conference where Guston parries questions and charms his audience, who are busy scribbling notes. Blackwood's movie then flashes back to the early 1970s, when Guston enters his last highly prolific period. He's seen at home in Woodstock, N.Y., hanging out in his studio. Surrounded by recent paintings, he frequently moves them around, in order to display examples of what he's discussing. At one point, he paints over a new work because it's "too much of a painting." He also breezily discusses his creative life, recalling his teenage years in Los Angeles with Jackson Pollock, his rising prominence as an Abstract Expressionist in New York City during the 1950s and '60s, and his artistic concerns at the present moment.

Guston stresses his displeasure with the mistaken, seemingly necessary yet all-too-easy categorizing that plagues the art world. As he says, referencing the readily rehashed modernist values found in his early painting *Mother and Child* (1930), "You have to come from somewhere."

An enthusiasm for painting that is in "the midst of happening" drives Guston's work. He doesn't seek to achieve an image in which there's a recognized "this with *that*, and *that* and *that*." Rather, he desires that a painting be a thing realized for the first time to (or by) the world. He wants it to be unfamiliar, to leave



**Philip Guston is the subject of a 1981 documentary by Michael Blackwood.**

PHOTO COURTESY OF MICHAEL BLACKWOOD PRODUCTIONS

questions, and to settle nothing.

Frequently making declarations like "I really enjoyed myself painting this," Guston also reflects on his darker moods. His outlook on existence? He doesn't "think of it as pessimistic," but nonetheless feels "doomed."

As Guston gestures about, endlessly smoking cigarettes, it's easy to see how autobiographical his later paintings are, with large heads, eyeballs, and cigarettes crowding the large canvases. He paints his world; and in doing so, seeks to offer something new to ours.

At slightly less than an hour, Blackwood's film leaves you wanting more — and luckily, the University of California Press just published *Philip Guston: Collected Writings, Lectures, and Conversations* (344 pages, \$29.95). The book is edited by Clark Coolidge, who makes a short appearance in the film discussing old brick buildings and how paintings are "dumb creatures." After a screening of Blackwood's portrait, Coolidge will be on hand for a public conversation, along with Bill Berkson, a fellow poet and friend of Guston. **SFBG**

*Patrick James Dunagan is the author of There Are People Who Think That Painters Shouldn't Talk: A GUSTONBOOK (Post-Apollo Press, 96 pages, \$15).*

## PHILIP GUSTON: A LIFE LIVED AND DISCUSSED

With Bill Berkson and Clark Coolidge in conversation after the film  
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Farewell tour: *Sounddance* was one highlight of Merce Cunningham Dancers' final performance in Berkeley. | PHOTO BY TONY DOUGHERTY

# The end?

Merce Cunningham Dance Company says goodbye, leaving a void in its wake

By Rita Felciano  
arts@sfbg.com

**DANCE** Looking at the magnificent and elegant Merce Cunningham dancers perform *Pond Way* (1998), *Antic Meet* (1958) and *Sounddance* (1975) in the by no means sold-out Zellerbach Hall on March 3 made me sad. Each of these works showed such skill,

beauty, and intelligence. Yet they left me pessimistic about the future of a precious repertoire.

So this was it. This was end of the Merce Cunningham Dance Company, which has appeared at UC Berkeley since 1962. Some people there this past weekend have been watching them since year one. I am not one of them. It took me a quite while to realize the difference between “connection” and “coexistence” of movement, music, and design. But I finally understood

that connections happened between these elements — not as a result of planning, but simply by together at a particular moment. And once I apprehended Cunningham’s multifocused — rather than front- and center-oriented — stage picture, a wondrous world opened up.

Now it’s finished. Shortly before his death, the choreographer decided the company would go on a two-year “Legacy Tour” around the world and then disband. Following the Balanchine model, Cunningham set up a foundation that can license the pieces to companies that want to perform them. That’s the rub.

Who can do them? The company’s early quintets or septets are one thing, but his big, companywide choreographies, which still don’t make for easy viewing, are another.

We don’t have a tradition of repertory modern dance companies; they are driven by their founder-choreographers. So who can do justice to Cunningham?

Ballet companies would seem the logical choice, since Cunningham’s technique — though exceedingly specific — relies heavily on ballet-trained dancers. But would these ensembles invest the amount of rehearsal that a Cunningham piece would require, especially at a time when choreographers are given as little as two weeks to create a new piece on a company? And what about their conservative base of support?

The serenely lyrical *Pond Way* has been described as one of Cunningham’s nature pieces. To be sure, Brian Eno’s sound score includes some howling monkeys and barking dogs, and if you want, you can see loping gazelles and hoping frogs in the choreography. But the work, with the ensemble dressed by Suzanne Gallo in tunic-like tops and wide pants, suggests a crowded Elysian fields — assuming one knows what that looks like — where the inhabitants are engaged in some kind of praise dancing.

Maybe Roy Lichtenstein’s barely perceivable ship on the backdrop had brought them there. Brandon Collwes, his hair bleached the whitest of blonds, magisterially streaked through the unisons, only to join them. An upstage quintet for women seemed inspired by Greek vase paintings. And then there was

Marcie Munnerly, who for the longest period stood frozen in a running position, oblivious to the guys who tried to get her attention. She finally whipped herself into a solo that pulled her into the wings.

The recently-reconstructed *Antic Meet*, with Robert Rauschenberg’s design, is a rarity. A mashup of vaudeville and silent movie pratfalls, it’s a full-blown comedy. It takes on the oh-so-serious attempts of (old school) modern dancers to squeeze meaning out of every gesture. The dancers strained, pushed, pulled, then hopelessly collapsed into a muddle. Four of them, dressed in fluttering parachutes, flopped and hopped and surrounded their “heroine.” They looked as much like Edward Gorey characters as Martha Graham acolytes. Curiously, John Cage’s score sounded very much of its time, but the wittily-danced choreography looked as fresh as ever.

In this context, the sweet *Sounddance* felt like a farewell. Robert Swinston, the ensemble’s rehearsal director and a company member since 1980, stepped into the Cunningham role. As heavy baroque curtains seemed to spit out the dancers one by one, he tried to keep an eye on the multiple actions — four men manipulating Andrea Weber; evanescent couples and line dancing; Rashaun Mitchell enclosing everyone in a magic circle. In the end, the dancers and Swinston/Cunningham disappeared back into the curtains. It seemed very final. **SFBG**

## BAY AREA DANCE’S BRAGGING RIGHTS: A LOOK AT THE IZZIES

**DANCE** When the 25th Annual Isadora Duncan Dance Awards take place March 17, the local dance scene will have much to celebrate. In advance of the event, I recently asked several local members of the community what makes Bay Area dance special. Wayne Hazzard, executive director of Dancers’ Group, pinpoints the relationship between contemporary and traditional artists. “I’ve seen it [the dance community] really grow and continue to do what it’s been doing and attract new companies and artists to the area.”

According to Hazzard, the dance scene’s steady development is linked to the Bay Area’s “livability” and “the maverick nature of the West Coast, this region where you can find yourself. Even if you are coming from a tradition, you can deepen that and go in your own direction, which seems to be a truism of artists here whether [we’re discussing] the San Francisco Ballet or Brenda Way or Chitresh Das. They’re all traditionalists, yet they’re imbuing their formal structural ideas around theater and dance with current issues. Joe Goode as well.”

Jessica Robinson Love, artistic and executive director of CounterPulse, focuses on a different aspect of community. “We can’t talk about dance in the Bay Area without discussing the Ethnic Dance Festival and the huge amount of culturally-specific dance that’s practiced here,” she says. Love also believes the Bay Area’s proximity to Silicon Valley makes for greater interest in and



Present tense: Joe Goode Performance Group is one of many Bay Area ensembles that fuses traditional expertise with contemporary concerns. | PHOTO BY RJ MUNA

use of technology: “Being on the Left Coast gives us a freedom to experiment. There’s less of a fear of risk-taking and failure, so there’s a lot more diversity in terms of the choices choreographers make about their work.”

“I also see a real emphasis on queer and gender-bending performance,” she adds. “There’s an emerging, blossoming conversation between the drag performance community and the dance

community in San Francisco right now.”

Joe Landini, artistic director of The Garage, agrees that queer dance-makers are among the strongest voices to surface. Specializing in emerging choreographers, he produces an exceptional amount of new work. “What I’m finding is that a lot of choreographers coming out of the university system are choosing to relocate to San Francisco because the resources are less competitive than New York. San Francisco probably has more opportunities for emerging choreographers than any other place in the United States, so we have a huge pool of trained choreographers.”

Site-specific work also makes its mark on the scene. Hazzard points in particular to Anna Halprin’s long history of investigations, noting that, at 90, she’s still creating new work, including an upcoming trilogy honoring her late husband titled *Remembering Lawrence*. “Joanna Haigood particularly deals with space and ideas,” he adds, “so when you look at aerial artists that work here, whether its Haigood or Jo Kreiter or Project Bandaloop, no one anywhere else is doing what they’re doing. It’s uniquely about our region and space and relationship to dance and performance.” **(Julie Potter)**

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# Mother courage

Lynn Nottage's *Ruined* finds life amid atrocity in the Congo

By Robert Avila  
arts@sfbg.com

**STAGE** As outrage mounts at the vicious repression of civilians in Tunisia, Lynn Nottage's 2009 Pulitzer Prize-winning play *Ruined* reminds us of the ongoing crimes against humanity — in particular the strategic use of sexual violence against women — carried out routinely for years in the Democratic Republic of the Congo. The devastating civil war that began there in 1998 continues today as one of the most destructive on the planet, having taken well more than 5 million lives.

Despite its title, *Ruined* is as much a tribute to the persistence of life amid the most unspeakable atrocities. The play gets a strong, well-acted Bay Area premiere in a coproduction between the Berkeley Rep, Huntington Theatre Company, and La Jolla Playhouse. Directed with sharp timing and a keen eye by Liesl Tommy, it uses a small circle of characters to draw attention to the horrendous ordeal, as well as the enduring fortitude and resilience, of hundreds of thousands of Congolese women whose bodies, as one character puts it, have been used as battlegrounds in a ruthless and terrifying conflict.

Mama Nadi (an expansive and canny Tonye Patano) runs a modest little bar and brothel in a mining town somewhere in the lush and lawless countryside of eastern Congo. Her clientele are exclusively men: a dangerous mixture of miners, soldiers, rebel militiamen, and shady merchants. Not unlike the title character in Brecht's *Mother Courage* (which was indeed the inspiration for Nottage's protagonist and a starting point for her play as a whole), Mama does her best to keep the conflict outside in the name of doing business, insisting that her customers unload their weapons before entering and smoothly managing any potential unrest with a swift flow of alcohol or some professed female companionship.

But in truth, the best Mama can hope for is an uneasy negotiation with the usually heavily-intoxicated and power-drunk marauders who

inevitably bring the evils of war with them as they come looking for respite. And Mama is not all business either. She's reluctantly kind-hearted, a trait that creates (or recapitulates) conflict where she would prefer there was none.



Sophie (Carla Duren) is one of the wounded characters in Lynn Nottage's Pulitzer Prize-winning play *Ruined*.

PHOTO COURTESY OF KEVINBERNE.COM

Four years sober but soon pushed off the wagon, Mama's friend Christian (a compelling Oberon K.A. Adjepong) brings over two young war refugees as new labor for her business. She finally accepts both, even though the shy, limping Sophie (a moving Carla Duren) is "ruined" by the sexual assaults she's suffered, and thus of limited use to the proprietress. The other woman, Salima (Pascale Armand), is a former wife and mother cast off by her husband and community in the wake of her abduction and rape by a group of soldiers. (Her soldier husband, played by Wendell B. Franklin, eventually comes looking for her, having reconsidered, but he doesn't realize she's pregnant.)

The Brooklyn-born Nottage — whose earlier play *Fabulation*, or *the Re-Education of Undine* is also running in the Bay Area this month in a production by the Lorraine Hansberry Theatre — traveled to Africa to hear firsthand from

Congolese women who had suffered the various forms of violence, exploitation, and exclusion depicted here. There is a strong sense of authenticity in the stories that *Ruined* elaborates, despite the conventions of the dramatic form she has chosen. It's an emotive and sturdily constructed drama, if also a traditional and familiar-feeling one.

The tension arises less from the storyline — which is dispersed across several overlapping plot points — than the palpable threat of violence and fearful gloom permeat-

ing the stage, an open-air barroom enshrouded by vaulting jungle in scenic designer Clint Ramos' impressive rendering.

It's a venomous atmosphere dispelled strategically, here and there, in merciful moments of humor, tentative affection, and bursts of lovely, joyful song delivered by Sophie (backed by an understated but terrific pair of musicians acting as Mama's house band: Adesoji Odukogbe and Alvin Terry). This dynamic — the contrast between the memory and promise of happiness contained in the music, and the toxic physical and mental forces bearing down on the characters — might be *Ruined*'s most tangible illustration of the perversion of life by war. **SFBG**

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The Ides of March herald Death Guild's anniversary, and the goth and industrial party's patrons will arise in great outfits. | PHOTOS BY LUIS ALLEN



# Garlands

By Marke B.  
superego@sfbg.com

**SUPER EGO** Despite its fixation on a fathomless past, the goth scene has endured — and sometimes embraced — a cadaverous host of contemporary challenges and styles. From mall-joke commercialization and media scapegoating to cyberpunk, steampunk, Burning Man Mad Maxiness, gamer chic, and now Facebook (not to mention a deliciously strange marriage to industrial music's macho posturing throughout), goth has seen it all and lived to tell.

"The scene has grown, evolved, and changed but it will always be the same," DJ Decay told me over e-mail, invoking the scene's efficient way with paradox. He should know — his 18+ Monday night club, Death Guild ([www.deathguild.com](http://www.deathguild.com)), has been holding Bay Area ground for the goth and industrial subculture for 18 years now, and will host a three-day black celebration March 13-15.

Death Guild started in 1992 as an offshoot of the Krash Klub goth party at the old Pit club, moving around a little bit before finding a home at DNA Lounge. Now it's become the longest-running weekly party in San Francisco.

And Decay — along with resident DJs Melting Girl, Joe Radio, Sage, Intoner, and Lexor — reflects that span in his choice of music, which runs a chilly gamut from Siouxsie the Banshees' 1980 "Red Light" and Sisters of Mercy's 1983 "Temple of Love" to more recent tracks by And One, Helium Vola, VNV Nation, Stromkern, and Aesthetic Perfection. Death Guild also helps host that infamous Burning Man fixture, Thunderdome.

"Eighteen years is a lifetime for some of our patrons, and it seems so long since it all began 935 Mondays ago," Decay told me. Yet, in high goth style, his celebration is mixed with rue.

"The biggest effect on the crowd in my opinion has been the advent of social networking sites," Decay responded when I asked for his thoughts on the current scene. "It used to be that Death Guild was the place you came to see what people were wearing, and to find new music, and meet people with similar tastes. It used to be that if you saw someone on the street with a nose piercing and blue hair, there was a really good chance that you shared similar tastes."

"Now, with the instant ability to hear a new song on your phone seconds after it is released and to buy your dress and boots from opposite ends of the earth before that song

has played all the way through, the world is a much faster place. This has also allowed for microgenres. You can decide that you like some obscure Inuit tribal drummer who specializes in inaudible vibrations, friend his other four fans on 'facespace,' and you are now in a scene with people you'll never meet. And you don't need to like anything else because you have your scene. Those physical identifiers of old are no longer a strong tribal marking — but hey, your profile is similar to mine so let's be friends." **SFBG**

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**Bar Feeders, Lopez, Fast Asleep** Bender's Bar and Grill, 900 S. Van Ness, SF; www.bendersbar.com. 10pm, \$5.

**Bone Thugs-N-Harmony** Yoshi's San Francisco. 8 and 10pm, \$35.

**Captain 9's and the Knickerbocker Trio, Kepi Ghoulie Electric, Meat Sluts** Thee Parkside. 9pm, \$6.

**Excision, Downlink, Antiserum** Independent. 9pm, \$25.

**North Mississippi Allstars** Independent. 9pm, \$22. **Joshua Radin, Cary Brothers, Laura Jensen** Great American Music Hall. 9pm, \$22. • **Red Fang, Danava, Lecherous Gaze** Bottom of the Hill. 10pm, \$12.

**Sharp Objects, Complaints, High and Tight, Neighborhood Brats** Li Po Lounge. 9pm, \$5. • **Slough Feg, Christian Mistress, Witch Mountain** Hemlock Tavern. 9:30pm, \$8.

**Umphey's McGee, Big Gigantic** Fillmore. 9pm, \$25. **Zoo Station: The Complete U2 Experience, Minks, Bang-on** Café Du Nord. 9pm, \$15.

## JAZZ/NEW MUSIC

**Gayle Lynn and the Hired Hands** Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.

**SF Jazz High School All-Stars Combo** Swedish American Hall (upstairs from Café Du Nord). 6:30pm, \$5-15.

**Paula West and George Mesterhazy Quartet** Razz Room. 7 and 9:30pm, \$45.

## FOLK/WORLD/COUNTRY

**Juanes** Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 8pm, \$39.50-79.50.

**Rupa and the April Fishes** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

**Chuchito Valdez** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 10pm.

**Craig Ventresco and Meredith Axelrod** Atlas Café. 4pm, free.

## DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

**Bootie: Brazilian Carnival Party** DNA Lounge. 9pm, \$8-15. Mash-ups with Adrian and Mysterious D plus Faroff and more.

**Cockblock** Rickshaw Stop. 10pm, \$7. With DJ Nuxx and friends.

**Frolic** Stud. 9pm, \$3-7. DJs DragnFly, NeonBunny, and Ikkuma spin at this celebration of anthropomorphic costume and dance. Animal outfits encouraged.

**Same Sex Salsa and Swing** Magnet, 4122 18th St, SF; (415) 305-8242. 7pm, free.

**Spirit Fingers Sessions** 330 Ritch. 9pm, free.

With DJ Morse Code and live guest performances.

**Spotlight** Siberia, 314 11th St, SF; (415) 552-2100. 10pm. With DJs Slowpoke, Double Impact, and Moe1.

**Tormenta Tropical** Elbo Room. 10pm. Electro cumbia with Schachthofbronz and DJs Shawn Reynaldo and Oro 11.

## SUNDAY 13

### ROCK/BLUES/HIP-HOP

**Blind Willies, Broun Fellinis, Ferocious Few, Kallisto** Stud. 8pm, \$10.

**Jimmie Dale Gilmore, Wranglers: Heritage Music Exposed, Barbary Ghosts** Slim's. 5pm, \$10.

**Hightower, Walken, Asada Messiah** Bottom of the Hill. 4pm, \$8.

**Meshell Ndegeocello** Independent. 8pm, \$25.

Prince covers.

**Royal Baths, Twerps, Lilac** Hemlock Tavern. 9pm, \$6.

**Tahiti 80, It's For Free Grace, Sunbeam Rd.** Rickshaw Stop. 8pm, \$12.

**Umphey's McGee, Big Gigantic** Fillmore. 8pm, \$25.

## JAZZ/NEW MUSIC

**John Butcher, Bill Hsu, Gino Robair** Artists' Television Access, 992 Valencia, SF; www.atasite.org. 7:30pm, \$6.

**Mark Inouye and the Unit** Yoshi's San Francisco. 7pm, \$15.

**Marcus Shelby Trio** Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 11am, \$5-15.

**Tom Lander Duo** Medjool, 5252 Mission, SF; www.medjoolsf.com. 6-9pm, free.

**John Pizzarelli and Jessica Molasky** Venitian Room, Fairmont San Francisco, 950 Mason, SF; www.bayareacabaret.org. 5pm, \$45.

**Preservation Hall Jazz Band, Bourbon Kings** Brass Band Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 7pm, \$25-60.

**Pete Yellin, Larry Vuckovich, Buca Necak, Adam Goodhue** Bliss Bar, 4026 24th St., SF; www.bliss-barsf.com. 4:30pm, \$10.

**Paula West and George Mesterhazy Quartet** Razz Room. 7pm, \$40.

## FOLK/WORLD/COUNTRY

**Falls City Five, Misisipi Mike Wolf** Thee Parkside. 2pm, free.

**Family Folk Explosion** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8pm, free.

## DANCE CLUBS

**Death Guild 18th Anniversary: Assemblage 23** DNA Lounge. 8pm, \$22. Industrial.

**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.

**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, J Boogie, and guest DJ Arson.

**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers — sound system for lovers." Got that?

**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.



3/9 **WHISKEY WEDNESDAYS WITH THE VANILLA GORILLA & YER FAVORITE CANADIEN BAKIN \$5 PBR & SHOT ALL NIGHT LONG!!**

3/10 **ART OPENING "TRAVIS GIRE" 9PM FREE**

3/11 **D.J. BIG DWAYNE & D.J AJ 10PM FREE**

3/12 **JMFD'S B-DAY W/ BARFEEDERS, LOPEZ & FAST ASLEEP 10PM**

3/14 **MEATBALL MONDAYS W/ STEPH & DWAYNE 9PM ASS-END HAPPY HOUR 11PM - CLOSE**

3/15 **TEQUILA TERROR TUESDAYS FLICK STARTS @11PM FREE TEQUILA & TECATE ONLY \$6 @ 10PM THE TERROR STARTS ON THE BIG SCREEN... NOT FOR THE WEAK HEARTED!!**

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**Swing-out Sundays** Rock-It Room. 7pm, free (dance lessons \$15). DJ B-Bop spins 20s through 50s swing, jive, and more with varying live band weekly.

## MONDAY 14

### ROCK/BLUES/HIP-HOP

**Liar Script, Threads, Neon Anyway** Elbo Room. 9pm, \$5.

**Smiths Indeed, Reptile House** Café Du Nord. 8pm, \$10.

## DANCE CLUBS

**Death Guild 18th Anniversary** DNA Lounge. 9:30pm, \$5-10. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

**Krazy Mondays** Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

**M.O.M.** Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.

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**Network Mondays** Azul Lounge, One Tillman Pl, SF; www.inhouseltalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

**Sausage Party** Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free.

DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

**Skylarking** Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

## TUESDAY 15

### ROCK/BLUES/HIP-HOP

**Beehavers, Passenger and Pilot, Sour Mash Hug** Band Bottom of the Hill. 9pm, \$8.

**Harper Blynn, Schuyler Fisk, King Baldwin** Café Du Nord. 8pm, \$10.

**East Bay Grease, Only Sons, D. Runk** Knockout. 9:30pm, \$5.

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415.625.8880

Wed 3.09 • 8:30pm  
**PETER MURPHY OF BAUHAUS**

Thur 3.10 • 9pm  
**MIAMI HORROR REPORTER + BOYZ IV MEN**

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**PHAROAE MONCH**  
Exclusive listening party for new album "W.A.R." + Screening. Limited Capacity. RSVP only.

Thur 3.17 • 9pm  
THIS ST. PATRICK'S DAY:  
**DELHI 2 DUBLIN**

Fri 3.18 • 9pm  
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**Upcoming Events**

03.12 80's Prom: Animal Benefit  
03.25 Frite Nite w/ Ana Sia  
04.02 Mount Kimbie  
04.03 Helmet & Saint Vitus  
04.09 New Wave City  
04.15 CSS  
04.16 Trentemoller  
04.20 The Go! Team  
04.24 Left Fest  
04.30 Bootie Prom  
05.06 Dirtybird  
05.07 Dirty Vegas  
05.16 A-Trak + Kid Sister + Gaslamp Killer

info@mezzaninesf.com  
444 Jessie St | SF | 21+

**House of Pain, Big B, Dirtball, Sozay** Fillmore. 8pm, \$25.

**Yea-Ming, Andrew Licolin Levy** Hemlock Tavern. 9pm, \$5.

## FOLK/WORLD/COUNTRY

**Forro Brazuca, DJ Carioca, DJ P-Shot** Elbo Room. 9pm, \$7.

**Panique** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

## DANCE CLUBS

**Death Guild 18th Anniversary: Imperative Reaction** DNA Lounge. 8pm, \$22. Industrial.

**Eclectic Company** Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

**Extra Classic DJ Night** Little Baobab, 3388 19th St, SF; www.bissapbaobab.com. 10pm. Dub, roots, rockers, and reggae from the 60s, 70s, and 80s.

**Share the Love** Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubuck spinning house. **SFBG**

**2011 UPCOMING EVENTS**

**THURSDAY MAR 10**  
**RITUAL DUBSTEP**

**FRIDAY MAR 11**  
**BEN TOM**

**SATURDAY MAR 12**  
**PAUL HEMMING**

**TUESDAY APR 19**  
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## club list

### AMNESIA

853 Valencia  
(415) 970-0012

### ARGUS LOUNGE

3187 Mission  
(415) 824-1447

### ASIASF

201 Ninth St  
(415) 255-2742

### ATLAS CAFE

3049 20th St  
(415) 648-1047

### ATMOSPHERE 3

447 Broadway  
(415) 788-4623

### BAMBUDDHA LOUNGE

601 Eddy  
(415) 885-5088

### BAOBAB

3388 19th St  
(415) 643-3558

### BAR ON CHURCH

198 Church  
(415) 861-7499

### BEAUTY BAR

2299 Mission  
(415) 285-0323

### BIMBO'S

365 CLUB  
1025 Columbus  
(415) 474-0365

### BISCUITS AND BLUES

401 Mason  
(415) 292-2583

### BOLLYHOOD CAFÉ

3372 19th St  
(415) 970-0362

### BOOM BOOM ROOM

1601 Fillmore  
(415) 673-8000

### BOTTOM OF THE HILL

1233 17th St  
(415) 621-4455

### BROADWAY STUDIOS

435 Broadway  
(415) 291-0333

### BRUNO'S

2389 Mission  
(415) 643-5200

### CAFE COCOMO

650 Indiana  
(415) 824-6910

### CAFÉ DU NORD

2170 Market  
(415) 861-5016

### CASANOVA LOUNGE

527 Valencia  
(415) 863-9328

### CAT CLUB

1190 Folsom  
(415) 431-3332

### CLUB DELUXE

1509 Haight  
(415) 552-6949

### CLUB 525

525 Howard  
(415) 339-8686

### CLUB SIX

60 Sixth St  
(415) 863-1221

### CODA

1710 Mission  
(415) 551-2632

### DALVA

3121 16th St  
(415) 252-7740

### DELIRIUM

3139 16th St  
(415) 552-5525

### DNA LOUNGE

375 11th St  
(415) 626-1409

### DOLORES PARK CAFE

501 Dolores  
(414) 621-2936

### DOUBLE DUTCH

3192 16th St  
(415) 503-1670

### EAGLE TAVERN

398 12th St  
(415) 626-0880

### EDINBURGH CASTLE PUB

950 Geary  
(415) 885-4074

### ELBO ROOM

647 Valencia  
(415) 552-7788.

### ELEMENT LOUNGE

1028 Geary  
(415) 571-1362

### ENDUP

401 Sixth St  
(415) 357-0827

### FILLMORE

1805 Geary  
(415) 346-6000

### 540 CLUB

540 Clement  
(415) 752-7276

### FLUID ULTRA LOUNGE

662 Mission  
(415) 615-6888

### GLAS KAT

520 Fourth St  
(415) 495-6626

### GRANT AND GREEN

1371 Grant  
(415) 693-9565

### GREAT AMERICAN MUSIC HALL

859 O'Farrell  
(415) 885-0750

### HEMLOCK TAVERN

1131 Polk  
(415) 923-0923

### HIFI

2125 Lombard  
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### HOTEL UTAH SALOON

500 Fourth St  
(415) 546-6300

### ICON ULTRA LOUNGE

1192 Folsom  
(415) 626-4800

### INDEPENDENT

628 Divisadero  
(415) 771-1421

### INFUSION LOUNGE

124 Ellis  
(415) 421-8700

### IRELAND'S 32

3920 Geary  
(415) 386-6173

### JOHNNY FOLEY'S

243 O'Farrell  
(415) 954-0777

### KIMO'S

1351 Polk  
(415) 885-4535

### KNOCKOUT

3223 Mission  
(415) 550-6994

### LASZLO

2526 Mission  
(415) 401-0810

### LEXINGTON CLUB

3464 19th St  
(415) 863-2052

### MADRONE ART BAR

500 Divisadero  
(415) 241-0202

### MAKE-OUT ROOM

3225 22nd St  
(415) 647-2888

### MEZZANINE

444 Jessie  
(415) 625-8880

### MIGHTY

119 Utah  
(415) 626-7001

### MILK

1840 Haight  
(415) 387-6455

### MISSION ROCK CAFE

817 Terry Francois  
(415) 626-5355

### MOJITO

1337 Grant  
(415) 398-1120

### NICKIE'S

466 Haight  
(415) 255-0300

### 111 MINNA GALLERY

111 Minna  
(415) 974-1719

### PARADISE LOUNGE

1501 Folsom  
(415) 252-5018

### PARKSIDE

1600 17th St  
(415) 252-1330

### PIER 23

Pier 23  
(415) 362-5125

### PLOUGH AND STARS

116 Clement  
(415) 751-1122

### POLENG LOUNGE

1751 Fulton  
(415) 441-1710

### PURPLE ONION

140 Columbus  
(415) 217-8400

### RASSELAS JAZZ

1534 Fillmore  
(415) 346-8696

### RED DEVIL LOUNGE

1695 Polk  
(415) 921-1695

### RED POPPY ART HOUSE

2698 Folsom  
(415) 826-2402

### REGENCY

1300 Van Ness  
(415) 673-5716

### RETOX LOUNGE

628 20th St  
(415) 626-7386

### RICKSHAW STOP

155 Fell  
(415) 861-2011

### EL RINCON

2700 16th St  
(415) 437-9240

### EL RIO

3158 Mission  
(415) 282-3325

### RIPTIDE BAR

3639 Taraval  
(415) 240-8360

### ROCK-IT ROOM

406 Clement  
(415) 387-6343

### RRAZZ ROOM

222 Mason  
(415) 394-1189

### RUBY SKYE

420 Mason  
(415) 693-0777

### SAVANNA JAZZ

2937 Mission  
(415) 285-3369

### SHANGHAI 1930

133 Steuart  
(415) 896-5600

### SHINE DANCE LOUNGE

1337 Mission  
(415) 255-1337

### SKYLARK

3089 16th St  
(415) 621-9294

### SLIDE

430 Mason  
(415) 421-1916

### SLIM'S

333 11th St  
(415) 255-0333

### SOM.

2925 16th St  
(415) 558-8521

### SPACE 550

550 Barneveld  
(415) 550-8286

### STUD

399 Ninth St  
(415) 252-7883

### SUPPERCLUB

657 Harrison  
(415) 348-0900

### TEMPLE

540 Howard  
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### 1015 FOLSOM

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### 330 RITCH

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601 Bush  
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### UNDERGROUND SF

424 Haight  
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85 Campton  
(415) 433-8585

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2271 Shattuck,  
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2367 Telegraph,  
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1807 Telegraph,  
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(510) 548-1761

### JUPITER

2181 Shattuck,  
Berk

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### 924 GILMAN STREET PROJECT

924 Gilman, Berk  
(510) 525-9926

### LA PEÑA CULTURAL CENTER

3104 Shattuck, Berk  
(510) 849-2568

### SHATTUCK DOWN LOW

2284 Shattuck,  
Berk

### STARRY PLOUGH

3101 Shattuck,  
Berk

### STORK CLUB

2330 Telegraph,  
Oakl

### 21 GRAND

416 25th St, Oakl  
(510) 444-7263

### UPTOWN

1928 Telegraph,  
Oakl

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510 Embarcadero  
West

Jack London  
Square, Oakl

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**SFBG**

## Elbo Room

### WED

3/9  
9PM  
\$10/\$12

ELBO ROOM PRESENTS  
**CHICO TRUJILLO** (CHILE)  
**BANG DATA**  
PLUS **DJ JUAN DATA**

### THU

3/10  
9:30PM  
\$5

AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
**AFROLICIOUS**  
WITH DJS/HOSTS:  
**PLEASUREMAKER**  
**SENIOR OZ** PLUS SPECIAL GUEST:  
**MAKRU** (LIVE)

### FRI

3/11  
10PM  
\$6

ELBO ROOM PRESENTS  
**ORIGINAL PLUMBING**  
WITH DJS  
**100 SPOKES & RAPID FIRE**  
PLUS PERFORMANCES AT MIDNIGHT

### SAT

3/12  
\$5 B4  
11PM  
\$10  
AFTER

BERSA DISCOS PRESENTS  
**TORMENTA TROPICAL**  
WITH **SCHACHTHOFBRONX**  
(IMAD DECENT)  
**DJS SHAWN REYNALDO**  
& **ORO 11** (BERSA DISCOS)

### SUN

3/13  
9PM  
\$6





## Food for the stage: Pidge Meade's *40 Pounds in 12 Weeks* is a winner. | PHOTO BY DAVID ALLEN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Geezer** Marsh, 1062 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-50. Previews Thurs, 8pm; Sat, 5pm; Sun, 3pm (through March 27). Opens March 31. Thurs, 8pm; Sat, 5pm; Sun, 3pm. Through May 1. The Marsh presents a new solo show about aging and mortality by Geoff Hoyle.

### BAY AREA

**Free Range Thinking** Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-50. Previews Fri, 8pm; Sat, 5pm (through Sat/12). Opens March 18, 8pm. Runs Fri, 8pm; Sat, 5pm. Through April 9. The Marsh Berkeley presents a new comedic solo show by Robert Dubac.

### ONGOING

**40 Pounds in 12 Weeks: A Love Story** The Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-35. Fri, 8pm; Sat, 8:30pm. Through March 26. "I hate assumptions," says Pidge Meade. In fact, her new solo show, about her experience as a young woman of size on a brutal crash diet, goes a long way toward unsettling more than one. Developed and directed by Charlie Varon (*Rush Limbaugh in Night School*, *Rabbi Sam*), Meade's multi-character monologue eschews easy sentiment for a sharply performed, consistently funny and genuine engagement with her younger, bigger self. Framed by a 20-year college reunion during which she suffers an unwanted conversation with an old roommate about her intervening dramatic weight loss, Meade recounts trying to lose 40 unwanted pounds to please her devoted but "harsh" father, an Olympic-level gymnastics coach shocked and appalled by her weight gain while at school. The father-daughter story comes interlarded with a few other encounters and characters measuring the variety of attitudes and approaches to weight among women in her Midwestern milieu. Meanwhile, Meade's problematic relationship with her demanding if ultimately responsive father finds an unexpected echo in her former roommate's pushy inquisitiveness (which, we learn, stems from her own desperate concern over a beloved but obese teen nephew). It's in quietly mingling awkwardness, fear, and love that Meade's piece can really surprise, and reaffirm that whatever else follows, it's the usual assumptions that need shedding first. (Avila)

**James Bond: Lady Killer** Dark Room Theater, 2263 Mission; 732-9592, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Fri-Sat, 8pm. Through March 26. Dark Room Theater presents an all-new James Bond adventure.

**\*Loveland** Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-50. Fri, 8pm; Sat,

8:30pm. Through March 26. Ann Randolph's one-woman show extends its run.

**Out of Sight** Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-50. Thurs and Sat, 8pm; Sun, 3pm. Through March 27. Sara Felder's one-woman show extends its run.

**Party of 2 – The New Mating Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.partyof2themusical.com](http://www.partyof2themusical.com). \$27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.

**\*Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

**Regrets Only** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through April 3. New Conservatory Theatre presents a play by Paul Rudnick, directed by Andrew Nance.

**Sex and Death: A Night with Harold Pinter** Phoenix Theatre, Suite 601, 414 Mason; 1-800-838-3006, [www.offbroadwaywest.org](http://www.offbroadwaywest.org). \$35. Thurs-Sat, 8pm. Through March 26. The thing with Harold Pinter is you never know for certain whether he means for something to be funny or not. Take his most celebrated one-act, *The Dumb Waiter*, a rather tense dialogue between two hit-men waiting for their mark to show which veers into disarmingly surrealist territory once they start receiving mysterious lunch orders via a creaky dumbwaiter, despite not having any food, or indeed any gas to cook food on. Is this Pinter's attempt to lighten the mood in an otherwise joyless examination of two minor functionaries in the criminal underworld, or is it a way for him to interject more unease into their already intractable situation? In Off-Broadway West's staging they opt mainly for the latter interpretation, neither Gus (Conor Hamill) nor Ben (Shane Fahy) play up much of the sly humor tucked into their lines, and when the "surprise" twist arrives, it feels like a foregone conclusion. More deftly nuanced, the second one-act on the bill, *The Lover* milks the sex lives of the petty bourgeoisie for all the hidden wit and complicated innuendo that could possibly be excavated. Morphing from chilly society marrieds to shameless afternoon fling and "common garden slut" Chad Stender and Nicole Helfer play out a tightly-wound sexual fantasy with a cool edge, a satisfying end to a low-key revival. (Gluckstern)

**Tenth Annual Bay One-Acts Festival** Boxcar Theatre, 505 Natoma; 891-7235, [www.bayoneacts.org](http://www.bayoneacts.org). \$20-32. Wed-Fri, 8pm; Sat, 3 and 8pm; Sun, 3pm. Through March 26. Three Wise Monkeys Theatre Company presents the tenth incarnation of the curated festival.

### BAY AREA

**Death of a Salesman** Pear Avenue Theatre, Mtn View; (650) 254-1148, [www.thepear.org](http://www.thepear.org). \$15-30. Thurs-Sat, 8pm; Sun, 2pm. Through March 20. Pear Avenue Theatre presents the Arthur Miller classic.

**I Dream of Chang and Eng** Zellerbach Playhouse, UC Berkeley campus; Berk; (510) 642-8827. \$10-15. Fri-Sat, 8pm; Sun, 2pm. Through Sun/13. The original "Siamese twins"—Thailand-born Chinese conjoined twins and living "freak" exhibition of the American 19th century, Chang and Eng Bunker (Josemari Saenz and Andy Chan)—are

bountiful subjects for this fictional re-imagining of their lives by internationally esteemed Bay Area playwright Philip Kan Gotanda. Slipping in and out of a poetical dreamscape and back again into history, the brothers are much more than metaphor, as their intersected lives the basis for a larger canvas of human connection, discovery, and strife. Characters from the King of Siam to P.T. Barnum populate the large beautifully detailed stage at UC Berkeley, against a historical backdrop that includes such resonant episodes of fraternal friction and racialized violence as the Civil War. At the same time, Gotanda takes care to craft two specific and very different individuals (the actors sometimes float away from one another in their solitary imaginations, but are otherwise joined by a band linking two slim harnesses). Indeed, this sprawling, fitful but often beautiful three-act play—imaginatively staged by Peter Glazer for the Department of Theater, Dance, and Performance Studies—works best when the drama gets intimate and concrete, as in a fascinating encounter between the brothers and a worldly, beguiled and beguiling English woman who briefly becomes their lover. She literally puts them before a rare full-length mirror at one point, to their amazement, but the three people in this scene are acting as mirrors to one another in so many ways. (Avila)

**A Man's Home...an Ode to Kafka's Castle** Berkeley City Club, 2315 Durant; (510) 558-1381, [www.centralworks.org](http://www.centralworks.org). \$14-25. Thurs-Sat, 8pm; Sun 5pm (also Sat/12, 5pm). Through Sun/13. Central Works pays homage to Franz.

**Romeo and Juliet** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com). \$10-20. Thurs-Sat, 8pm. Through March 26. Bet you thought *Romeo and Juliet* was just a sappy love story at its beating heart. But as Impact Theatre's artistic director Melissa Hillman, fight director Dave Meier, and production "blood technician" Tunuviel Luv manage to remind us, *R&J* is known as a tragedy for good reason—full of escalating violence and a bodycount almost as high as Hamlet's. Before they snuff it though, Romeo (Michael Garret McDonald) and Juliet (Luisa Frasconi) fall in love in a meet-cute, after-school special way: Frasconi exhibiting the coltish

excitability of a very young teenager, and doofy McDonald egged on by a pack of uncouth youth (Seth Thygesen as Benvolio, Marilet Martinez as Mercutio, Miyuki Bierlein as Balthasar) who pretty much steal the show with their crass deconstruction of Romeo's woes. Unfortunately, the Russian mafia angle is less fully fleshed out than the teen romance portion of the show. Yes, the mobsters all sport some great tattoos, carry mean-looking pistols, and occasionally deliver their lines in Russian thanks to language consultant Helen Nesteruk, but setting the show in the ex-pat Russian community "in the Bay Area" dilutes the extreme feudalism that setting the show in Moscow would imply, and allows the production to rely a little too heavily on familiar Californiaisms—phrases, behaviors, and fashions—rather than committing fully to exploring the vastly different world of the *Russkaya Mafiya*. (Gluckstern)

**Ruined** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949,

[www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-73. Call for dates and times. Through April 10. Berkeley Rep presents Lynn Nottage's Pulitzer-winning play about the lives of women in Africa.

**World's Funniest Bubble Show** The Marsh Berkeley, 2120 Allston Way, Berk; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$8-11. Sun, 11am. Through April 3. The Amazing Bubble Man extends the bubble-making celebration.

## PERFORMANCE/ DANCE

### BAY AREA

**Marga's Funny Mondays** Cabaret at Marsh Berkeley, 2120 Allston; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). Mon/28, 8pm. \$10. Marga Gomez hosts a Monday night comedy series. **SFBG**

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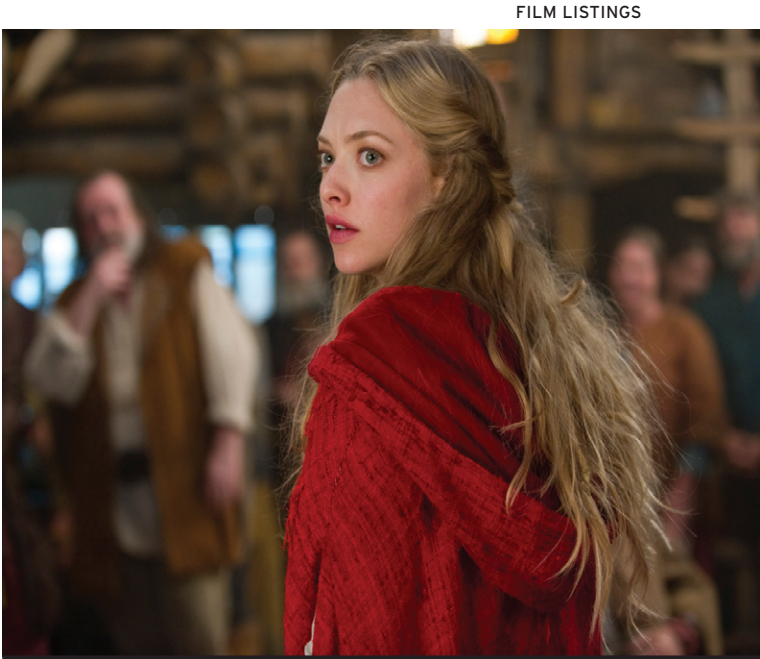
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Amanda Seyfried rocks the iconic cape in *Red Riding Hood*, out **Fri/11**. | PHOTO BY KIMBERLY FRENCH

FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, including ongoing films, see [www.sfbg.com](http://www.sfbg.com).

**SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL**

The 29th SFIAAFF runs March 10-20 at the Asian Art Museum, 200 Larkin, SF; Castro, 429 Castro, SF; Clay, 2261 Fillmore, SF; Pacific Film Archive, 2776 Bancroft, Berk.; Sundance Kabuki, 1881 Post; and Viz Cinema, New People, 1746 Post, SF. For tickets (most shows \$12) and additional program information, visit [www.caamedia.org](http://www.caamedia.org). All times pm.

**THURS/10**  
**Castro** *West Is West* 7.  
**FRI/11**  
**Clay** *The Learning* 6. *When Love Comes* 9. *Histeria* 11:30.  
**Kabuki** *Dooman River* 4:30. *One Kine Day* 6:30. *The House of Suh* 9:15. "Life, Interrupted" 9:30.  
**PFA** *Abrazas* 7. *Break Up Club* 9:20.

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**Viz** *Summer Pasture* 6:30. “Chicken Proof” (shorts program) 9:30.

**SAT/12**

**Clay** *It’s a Wonderful Afterlife* 12:15. *The Fourth Portrait* 3. *The Tagwacores* 5:30. *I Wish I Knew* 8.

**Kabuki** *Gold and Copper* 12:15. *Anna May Wong: In Her Own Words* with “*Slaying the Dragon Reloaded*” 12:45. *Stepping Forward* 2. *Saigon Electric* 3:15. *Open Season* 5:30. *Dog Sweat* 6. *Resident Aliens* with “*Fumiko Hayashida: The Woman Behind the Symbol*” 7:30. “*Living Life Large*” (shorts program) 8:30. *Nang Nak* 9:30.

**PFA** *Summer Pasture* 4. *Piano in a Factory* 6:30. *Living in Seduced Circumstances* 9.

**Viz** *M/F Remix* 4. “*Tainted Love*” (shorts program) 8:45.

**SUN/13**

**Castro** *The Man From Nowhere* noon. *Emir* 3. *Clash* 6:30. *Raavanan* 9:30.

**Clay** *Almost Perfect* 1. *Bend It Like Beckham* 4. *One Voice* 6:45. *Break Up Club* 9.

**Kabuki** *Peace* noon. “3rd I South Asian International Shorts” (shorts program) 1:15. *The House of Suh* 2. *Passion* 4. “*Play/House*” (shorts program) 4:30. *Made in India* 6. *Piano in a Factory* 8:30. *Sampaguita, National Flower* 9:15.

**PFA** *Anna May Wong: In Her Own Words* with “*Slaying the Dragon Reloaded*” 2:30. *Charlie Chan at the Olympics* 6. *Bi, Don’t Be Afraid!* 8.

**Viz** “*Silent Rituals and Hovering Proxies*” (shorts program) 2:15. *Tales of the Waria* 5. *Gold and Copper* 7. *Living in Seduced Circumstances* 9:30.

**MON/14**

**Kabuki** “*Chicken Proof*” (shorts program) 4. *Summer Pasture* 4:30. *Sampaguita, National Flower* 6:30. *Abraxas* 6:45. *Saigon Electric* 8:30. *Dooman River* 9:30.

**Viz** *One Kine Day* 4. “*Suite Suite Chinatown*” (shorts program) 7. *Affliction* 9.

**TUES/15**

**Kabuki** “3rd I South Asian International Shorts” (shorts program) 4:15. *Tales of the Waria* 4:45. *Almost Perfect* 6:45. *Open Season* 7. *M/F Remix* 9. “*Play/House*” (shorts program) 9:30.

**PFA** *I Wish I Knew* 7.

**Viz** *Resident Aliens* with “*Fumiko Hayashida: The Woman Behind the Symbol*” 4:15. *The Imperialists Are Still Alive!* 6:30. *Amin* 9.


**OPENING**

**Battle: Los Angeles** Aliens invade L.A. and Will Smith isn’t involved? SoCal is doomed. (1:57) *California*.

**Carbon Nation** This polished, surprisingly optimistic doc from director Peter Byck (1996’s *Garbage*) takes on the world’s current over-reliance on carbon-based energy — with a focus on the greediest “Carbon Nation” around, the U.S. — and lays out several logical and seemingly do-able scenarios and solutions that just might help slow the rapidly changing climate. Though Carbon Nation reality-checks itself on more than one occasion (noting the reluctance of politicians and corporations to help mainstream the green movement), this doc is unerringly hopeful, and it entertains with an array of real-life characters: a good ol’ boy Texas wind farmer, a quirky Alaskan geothermal expert, a former rock n’ roller who turned to recycling refrigerators after a near-death experience, and charismatic Bay Area activist Van Jones. *Carbon Nation*’s droll narration and snappy graphics at times suggest the film is aimed at lowest-common-denominator types who don’t even recycle their soda cans — but really, isn’t that the type of person who most deserves a clean-energy wake-up call? (1:22) *Opera Plaza*. (Eddy)

**Happythankyoumoreplease** Director, writer, and star Josh Radnor gets the prize for most unwieldy, hard-to-remember title in a while — and a tiny gold star for revealing the most heart within one so-called hipster. In this indie feel-gooder, writer Sam (Radnor) is lost at sea, completely adrift at the close of his twenties and unable to sell his novel. The aimlessness is beginning to seem less than cute to the random ladies that pass in the night and chums like Annie (Malin Akerman), who happens to have Alopecia and whose merry outlook is battling with her lack of self-confidence, and Mary Catherine (Zoe Kazan), who is puzzling whether to follow her

CONTINUES ON PAGE 42 »



**BATTLE:LA**

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- Noel Murray, THE ONION

I SAW THE DEVIL

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## OPENING

CONT>>

boyfriend Charlie (Pablo Schreiber) to LA or to retain her life as an artist in NYC. It takes a lost little boy, Rasheen (Michael Algieri), to bring out the selfless nurturer in Sam's self-conscious man-child, giving him the courage to approach the local hottie-slash-waitress-slash-cabaret-singer Mississippi (Kate Mara). Radnor — who resembles a likable, every-guy Ben Affleck, though he's hindered with an expressiveness that ranges from bemused to bemused — himself points to the similarities between Woody Allen's hymns to Manhattan intelligentsia-bohemia and his own aria to NYC singles on the brink of hooking up with adulthood. Waxing cute rather than critical, *Happythankyoumoreplease* lacks Allen's early bite, but its guileless sweetness just

might do the trick and satisfy some. (1:40) *Embarcadero*. (Chun)  
**I Saw the Devil** This latest by South Korean wunderkind Kim Ji-woon (2008's *The Good, The Bad, The Weird*; 2003's *A Tale of Two Sisters*) aims to push serial-killer thriller conventions to new extremes in intensity, violent set-piece bravado, and sheer length. Intelligence agent Joo-yeong (Lee Byung-hun) is inconsolably horrified when his fiancée — a police chief's daughter — is abducted, tortured and murdered by giddily remorseless Kyung-chul (Choi Min-sik). The latter is a rural schoolbus driver who stalks his prey on and off the job, hauling them to a rigged-up shack where he enjoys their protracted final writhings. Once our hero tracks down this grotesque villain, he demonstrates a perverse, obsessive side by letting the "devil" loose again — each time after serious physical punishment — so that he can live in terror of his avenger. The trouble with that concept is that our upright, fanatical hero thus

allows remorseless Kyung-chul to abuse new victims every time he's let loose, which simply doesn't make psychological sense. *I Saw the Devil* has some dazzling action set-pieces and outre content. But the dependency on slasher genre-style harm toward pretty young women sounds a sour, conventional note. And while it reserves a delicious irony or two for the end, this glorified horror flick simply goes on way too long. (2:21) *Lumiere, Shattuck*. (Harvey)  
**Mars Needs Moms** A young boy must fight to save his kidnapped-by-aliens mother in this 3D animated Disney comedy. (1:28)  
**Red Riding Hood** Amanda Seyfried stars in Catherine Hardwicke's edgy (i.e., the Big Bad Wolf is now a werewolf) fairy-tale update. (1:38) *Shattuck*.  
**William S. Burroughs: A Man Within** William S. Burroughs, as director John Waters puts it in this long-overdue documentary, became famous before any of his peers, "for all the things you were sup-

# CONCERT UPDATE



THE BURGER BOOGIE CARAVAN KICKOFF SHOW!  
**MEAN JEANS, APACHE, WELCOME HOME WALKER, THE CHEMICALS, MIDNITE SNAKXX**  
THURSDAY, MARCH 10 - EAGLE TAVERN

WED 3/9	THU 3/10	FRI 3/11	SAT 3/12
<b>LEGENDARY STARDUST</b> COWBOY Knockout	<b>THE CAVE SINGERS, LIA ICES, TRIUMPH OF LETHARGY</b> Great American Music Hall	<b>POGO, LYNX</b> Slim's	<b>SPITTIN' COBRAS THE CORRUPTORS</b> Eli's Mile High
<b>ILL GATO, FEROCIOUS FEW, CANNONS AND CLOUDS</b> New Parish Oakland	<b>DATAROCK, DIRTY GHOSTS, BAETUR</b> Bottom of the Hill	<b>REVOLVER, HEY ROSETTA!, 7 ORANGE ABC</b> Rickshaw Stop	<b>EXCISION, DOWNLINK, ANTISERUM</b> Regency Ballroom
<b>THE DEARS, EULOGIES, THE TENDER BOX</b> Slim's	<b>CHEAP TIME, IDLE TIMES, DEAD MEAT</b> Hemlock	<b>TAPES 'N TAPES, DALE EARNHARDT JR. JR., GLACIERS</b> Bottom of the Hill	<b>CLAY AIKEN</b> Warfield
<b>THE SWAY MACHINERY, KHAIRA ARBY</b> Great American Music Hall	<b>WAVE ARRAY, ASH REITER, BUCKEYE KNOLL</b> Cafe Du Nord	<b>SUPER DIAMOND, THE SUN KINGS</b> Bimbo's 365 Club	<b>AC/DC, TOTAL BULLSHIT, THE ONLY SONS</b> Slim's
<b>PETER MURPHY</b> Mezzanine			<b>CAPTAIN 9'S &amp; THE KNICKERBOCKER TRIO, KEPI GHOU LIE ELECTRIC, THE MEAT SLUTS</b> Parkside

SUN 3/13	MON 3/14	TUE 3/15	WED 3/16
<b>UMPHREY'S MCGEE, BIG GIGANTIC</b> Fillmore	<b>THE SMITHS INDEED</b> Cafe Du Nord	<b>HOUSE OF PAIN, BIG B, SLAINE</b> Fillmore	<b>CROSSTOPS, UNDEAD BOYS</b> Elbo Room
<b>FALLS CITY FIVE, MISISSIPI MIKE WOLF</b> Parkside	<b>CUSTOM KICKS, THEE HEARTBEATS, THE PAPER BAGS</b> Hemlock	<b>YEA-MING, ANDREW LINCOLN LEVY, ANDY HUMAN</b> Hemlock	<b>VOWS, STIRLING SAYS, DJ MR. SOFT</b> Bottom of the Hill
<b>ROYAL BATHS, THE TWERPS, LILAC</b> Hemlock	<b>THE LIAR SCRIPT, THE THREADS, NEON ANYWAY</b> Elbo Room	<b>EAST BAY GREASE, ONLY SONS</b> Knockout	<b>CLEAN WHITE LINES</b> Hemlock
<b>MESHELL NDEGEOCELLO, MARTIN LUTHER</b> Independent		<b>NAROOMA, MYTHING WINK, STREET PYRAMIDS, FORMER FRIENDS OF YOUNG AMERICANS</b> Kimo's	<b>CAROLINER RAINBOW SHADE IS NATURAL COMPOSURE</b> Cafe Du Nord
<b>HIGHTOWER, WALKEN, ASADA MESSIAH</b> Bottom of the Hill			

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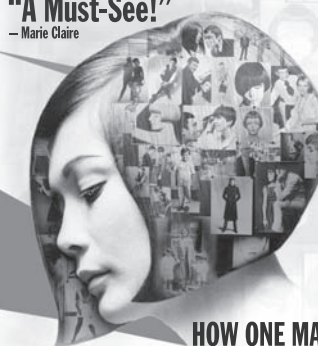
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posed to hide: he was gay; he was a junkie; he shot his wife." Of course, that isn't the entire story. Examining the cultural forces and tragic biographical events that shaped *The Naked Lunch* author, director Yony Lesler attempts with varying degrees of success to separate the intensely private man from the countercultural raconteur in the gray flannel suit Burroughs would become later in his life. Combining interviews with a who's who of famous associates, friends, and admirers, rare and never-before seen archival footage, and clips from Burroughs' own experimental films and later home movies, Lesler makes a convincing case for Burroughs as a perennial outsider, even to himself. His Harvard education and wealthy pedigree set him apart from his crunchier Beat compatriots and he openly disdained the label of "gay revolutionary" even as his writing boldly envisioned same-sex desire as something truly queer. And although his dour mien and conservative dress would later become personal trademarks, he in fact privately mourned the death of his wife, Joan Vollmer, who he shot in Mexico playing a drunken round of William Tell (he was never tried), and his estranged son, Bill Burroughs Jr., who died attempting to approximate his father's former junkie lifestyle. The film's talking heads variously credit Burroughs with everything from punk rock to performance art, but the sad, all-too-human story behind the hagiography is what's most compelling here. (1:38) *Roxie. (Sussman)* **SFBG**

## first run venues

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

### OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

### BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street** 16 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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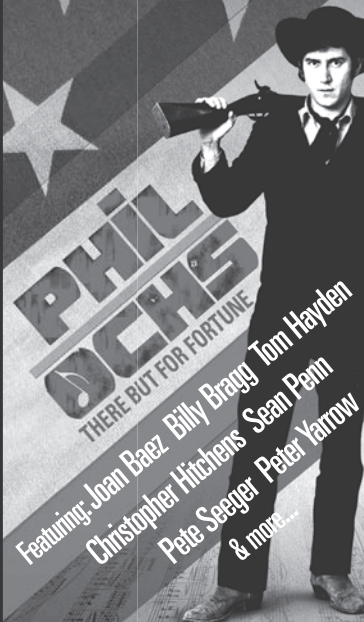
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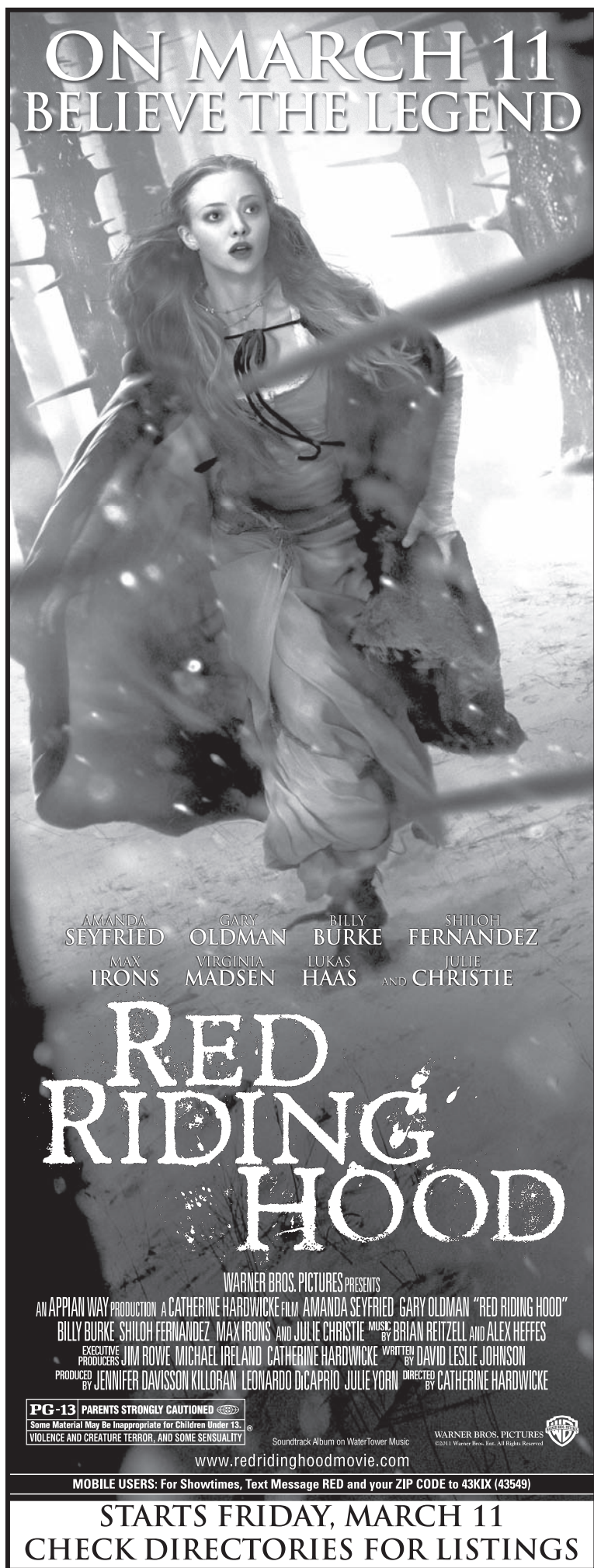
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**The Craft plays the Midnites for Maniacs "Grrls with Firepower" triple feature at the Castro.**

Schedules are for Wed/9-Tues/15 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6-10. Nasser 56: On the History of Struggle in Egypt (1996), Thurs, 7:30. "Other Cinema: Sam Green's History of the Time Capsule," Sat, 8:30. Head Cold (Bak, 2010), Fri, 8. **BALBOA** 3630 Balboa, SF; www.balboamovies.com. \$10. **Philip Guston: A Life Lived** (Blackwood, 1980), Mon, 7. With poet Bill Berkson and editor-publisher Clark Coolidge in conversation. **CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-15. "Sing-a-Long:" **The Little Mermaid** (Clements and Musker,

1989), Wed, 2, 7:30. "San Francisco International Asian American Film Festival," Thurs and Sun. See Film Listings for complete schedule and ticket information. "Midnites for Maniacs: Grrls with Firepower:" •**The Craft** (Fleming, 1996), Fri, 7:30; **Thelma and Louise** (Scott, 1991), Fri, 9:30; **Ms. 45** (Ferrara, 1981), Fri, 11:59. "Razz Entertainment Presents: Joan Rivers: Uncensored, Unscripted, and Unpredictable," Sat, 8. This event, \$35-76; tickets at www.cityboxoffice.com. **Baby Jane?** (2011), Tues, 7:30, 10. This event, \$10-30; tickets at www.babyjane2010.com.

**EL CERRITO HIGH SCHOOL PERFORMING ARTS CENTER** 540 Ashbury, El Cerrito; www.lunafest2011.eventbrite.com. \$10-25. "Lunafest: Short Films By, For, and About Women," Sat, 7:30.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-15. **Garbo the Spy** (Roch, 2010), March 11-17, call for times.

**HORATIUS** 350 Kansas, SF; www.americascorers-bayarea.com. \$12. **Pelada** (Boughen, Fergusson, Oxenham, and White, 2010), Thurs, 7. With filmmaker Rebekah Fergusson in person.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Collapse** (Smith, 2009), Wed, 7:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Heros and Misfits: The Films of Stephen Frears:" **Prick Up Your Ears** (1987), Fri, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **Black Orpheus** (Camus, 1955), Wed, 3:10. "Alternative

Visions: Images of Nature, or The Nature of the Image: Canadian Artists at Work," Wed, 7:30. "Film and Video Makers at Cal:" "Strangers and Friends" (2009-2010), Thurs, 7. "San Francisco International Asian American Film Festival," Fri-Sun and Tues. See Film Listings for complete schedule and ticket information.

**PALACE OF FINE ARTS** 3301 Lyon, SF; (415) 934-1938. \$20. "Banff Mountain Film Festival," Wed-Thurs, 7. Hosted by REI.

**PIER 39** Theatre 39 and Aquarium of the Bay, SF; www.oceanfilmfest.org. \$8-12. "San Francisco Ocean Film Festival," March 9-13.

**RED VIC** 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6-10. **I Love You Phillip Morris** (Ficarra and Requa, 2009), Wed, 2, 7:15, 9:25. **The Fighter** (Russell, 2010), Thurs-Sat, 7:15, 9:40 (also Sat, 2, 4:25). "Screen Circus," short films, Sat, 4:30. **Antonio Gaudi** (Teshigahara, 1985), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Dazed and Confused** (Linklater, 1993), March 15-16, 7:15, 9:25 (also March 16, 2).

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$10. **William S. Burroughs: A Man Within** (Leyser, 2010), March 11-17, 7, 9:10 (also Sat-Sun, 3, 5).

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Jan 13-March 27 (gallery hours Thurs-Sat, noon-8; Sun, noon-6). "Human Rights Watch Film Festival:" "Youth Producing Change," short films, Thurs, 7. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332867-00 The following person is doing business as **CJ - Bags and Apparel**, 197 Majestic Ave San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/21/11. Signed Charles Ray Jones. This statement was filed by Magdalena Zevallos on January 21, 2011. **#113300. February 16, 23, March 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0332945-00 The following person is doing business as **WE Holistic Lifestyle Coaching**, 290 Division St Ste 200 San Francisco, CA 94103. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Tara Rota, Jator Pierre. This statement was filed by Magdalena Zevallos on January 25, 2011. **#113301. February 16, 23, March 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0333454-00 The following person is doing business as **1. Amir Mortazavi Develop Design Build; 2. Highlight**, 3043 Clay St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/11/11. Signed Amir Mortazavi. This statement was filed by Jennifer Wong on February 14, 2011. **#113302. February 16, 23, March 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0333528-00 The following person is doing business as **LUV Outdoor**, 211 Jefferson St San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mary Ng. This statement was filed by Marielyne L. Argente on February 16, 2011. **#113305. March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0333560-00 The following person is doing business as **Brothers Hauling**, 1266 39th Ave San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/17/11. Signed Omar Hanna. This statement was filed by Susanna Chin on February 17, 2011. **#113304. March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0333620-00 The following person is doing business as **Manzanita Photography**, 3519 Lawton St San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/26/10. Signed Hugh J. Lawton. This statement was filed by Marielyne L. Argente on February 22, 2011. **#113306. March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0333659-00 The following person is doing business as **Lazarus House Healing by Faith Ministry**, 5 Cameron Way San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/28/10. Signed Stephanie Hughes. This statement was filed by Magdalena Zevallos on February 23, 2011. **#113311. March 9, 16, 23 and 30, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0333752-00 The following person is doing business as **My News Peg**, 2743 Folsom St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/11. Signed David Carini. This statement was filed by Alan Wong on February 25, 2011. **#113307. March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0333814-00 The following person is doing business as **Nicole Cocci-nelle**, 656 O'Farrell St #301 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicole Roberts. This statement was filed by Melissa Ortiz on March 1, 2011. **#113310. March 9, 16, 23 and 30, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0333982-00 The following person is doing business as **One Will Productions**, 631 Naples St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/11. Signed Gloria E Perry. This statement was filed by Marielyne L. Argente on March 8, 2011. **#113318. March 9, 16, 23 and 30, 2011**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **March 3, 2011**. To Whom It May Concern: The name of the applicant is: **Darwin Cafe LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 212 Ritch St San Francisco, CA 94107-1708. Type of License Applied for: **41. ON-SALE BEER and WINE - EATING PLACE. Publication dates: March 9, 2011 L#113313**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **February 18, 2011**. To Whom It May Concern: The name of the applicant is: **425 North Point Street Services LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2455 Mason St San Francisco, CA 94133-1401. Type of License Applied for: **47. ON-SALE GENERAL EATING PLACE. Publication dates: March 9, 2011 L#113314**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **February 17, 2011**. To Whom It May Concern: The name of the applicant is: **Thermidor Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 8 Mint Plz San Francisco, CA 94103. Type of License Applied for: **47. ON-SALE GENERAL EATING PLACE. Publication dates: March 9, 2011 L#113315**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **February 25, 2011**. To Whom It May Concern: The name of the applicant is: **American Airlines Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: San Francisco International Airport Terminal 2 SP D2 205 San Francisco, CA 94128-3161. Type of License Applied for: **57 - SPECIAL ON-SALE GENERAL. Publication dates: March 9, 2011 L#113316**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **February 16, 2011**. To Whom It May Concern: The name of the applicant is: **Lil Man In The Boat Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Pier 40 South Beach Harbor Dock E Slip 105 End Tie San Francisco, CA 94107. Type of License Applied for: **54 - ON-SALE GENERAL BOAT. Publication dates: March 9, 2011 L#113317**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-10-547369. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Gyung Suk Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner **Gyung Suk Jung** filed a petition with this court for a decree changing names as follows: Present Name: Ye Yang Jung Proposed Name: **Holly Ye Yang Jung**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: April 26, 2011. Time: 9:00 AM room n 514. Signed by Ellen Chaitin, Presiding Judge on March 7, 2011. Endorsed Filed San Francisco County Superior Court on March 7, 2011 by Carolyn Balistreri, Deputy Clerk. **Publication dates: March 9, 16, 23 and 30, 2011. L#113312**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-11-547530. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Khuong Q. Tran for change of name. TO ALL INTERESTED PERSONS: Petitioner **Khuong Q. Tran** filed a petition with this court for a decree changing names as follows: Present Name: Khuong Q. Tran Proposed Name: **Kenny Chen** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 10, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on February 23, 2011. Endorsed Filed San Francisco County Superior Court on February 23, 2011 by Param Natt, Deputy Clerk. **Publication dates: March 2, 9, 16 and 23 2011. L#113309**

SUMMONS CASE NUMBER: CGC-10-501236,

NOTICE TO DEFENDANT: **Ira Schanzer and DOES 1 TO 5** YOU ARE BEING SUED BY PLAINTIFF: **1635 Gough Street Associates, A California Limited Partnership** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Francisco G. Torres (156169), Zanghi Torres Arshawsky LLP, 703 Market St, Suite 1600 San Francisco, CA 94103 (415) 977-0444** Date: July 2, 2010. Clerk of the Court, Clerk, by P Natt, Deputy. **Publishing dates: March 2, 9, 16 and 23, 2011. L#113308**

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